

BBC

DOCTOR WHO



THE **SECOND**
DOCTOR

THE COMPLETE HISTORY



STORIES 45-47

THE MIND ROBBER, THE INVASION
AND THE KROTONS





BBC

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THE MIND ROBBER

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THE KROTONS

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Welcome

The stories featured in this volume of *Doctor Who – The Complete History* are of particular personal significance to me as they are the first that I have a memory of watching on their original broadcast. My earliest clear memory is of Jamie and the Doctor rescuing Zoe from a giant jam jar in Episode 2 of *The Mind Robber* [1968 – see page 6]. I was just over three years old. I also have memories of much of *The Invasion* [1968 – see page 44], particularly the scene at the end of Episode Four where Tobias Vaughn’s men revive a Cyberman which bursts from its cocoon.

The curious thing about these distant memories is that when I was able to watch these episodes again, when they were released on video many years later, the images in my mind didn’t quite match what I was seeing on the screen. The events were largely the same but the details were different – for example, sequences that I remembered being in long-shot were actually close-ups, and I remember the Cyberman breaking out of a box with a

rubber seal on the floor, but it was actually a vertical cocoon of fabric.

“The memory cheats,” was a phrase that John Nathan-Turner, producer of *Doctor Who* in the 1980s, would use as a response to suggestions that the series wasn’t quite as good as it used to be. My own experience would seem to bear him out.

For many of us growing up with *Doctor Who*, we retained the less-cynical memories of a child and became nostalgic for the feelings that the series evoked in us when we were young. In the absence of videos or DVDs, our only way to re-experience stories was to read the novelisations which would often embellish the adventures – and our memories of them – with descriptions that went beyond the reach of a modest TV budget. Terrance Dicks’ adaptation of *The Three Doctors* [1972/3 – see Volume 19] is a classic example. Legendary Time Lord Omega’s domain, as described by Dicks, is a towering bronze castle in a desert of white sand beneath a boiling purple sky. So, anyone who later re-watched the TV version might have been a little disappointed to discover that Omega lived behind a couple of large doors in the cliffside of what looks suspiciously like an English quarry.

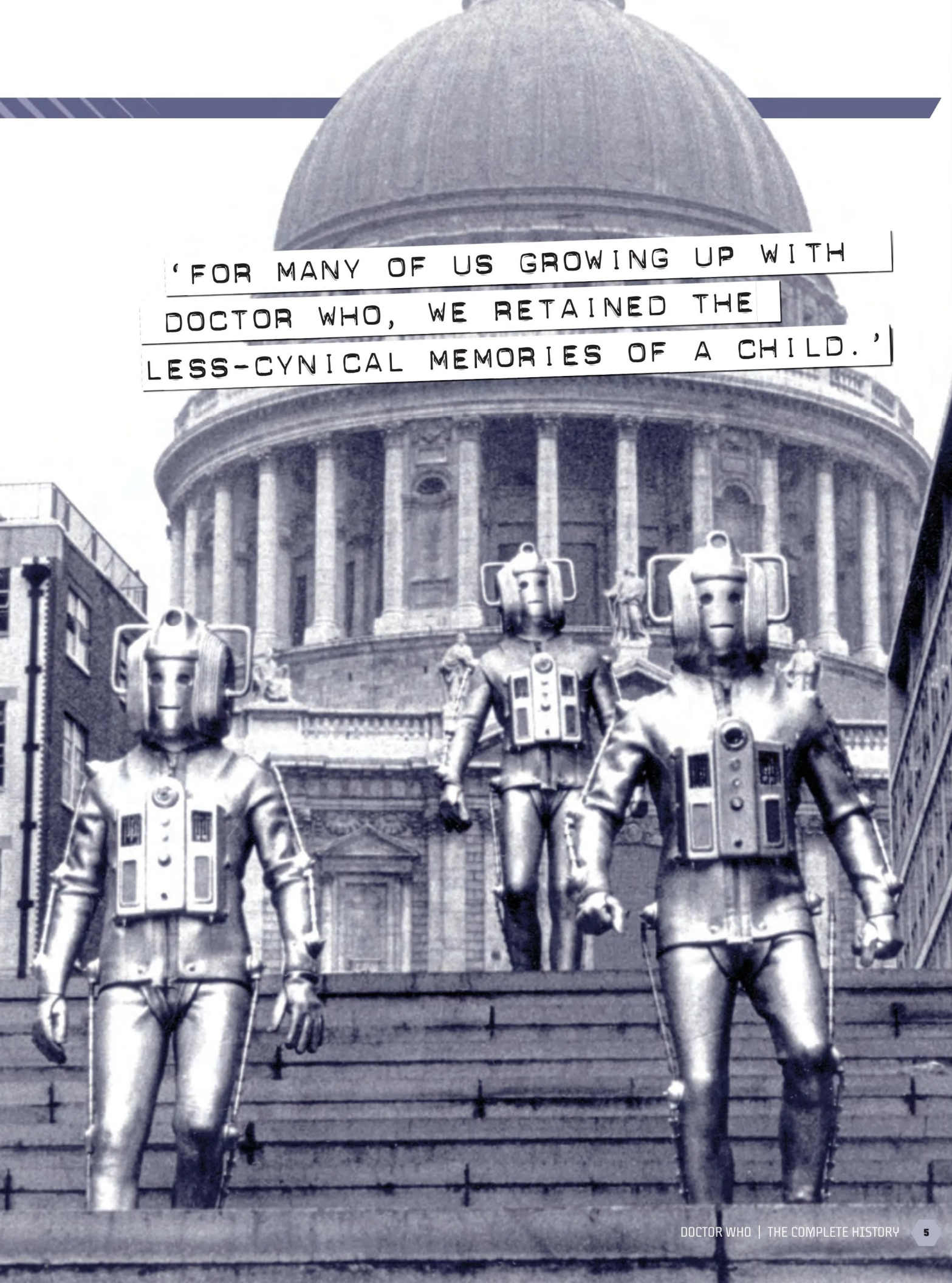
Therefore, it’s easy to see how perhaps, through adult eyes, *Doctor Who* might not seem quite the same as it had done when we first experienced it. But if we can step back from those memories, we can see that *Doctor Who* can be appreciated on different levels, by viewers of different ages. This is surely part of the series’ universal appeal?

John Ainsworth – Editor



Right:
Omega
lives here.

'FOR MANY OF US GROWING UP WITH
DOCTOR WHO, WE RETAINED THE
LESS-CYNICAL MEMORIES OF A CHILD.'





THE MIND ROBBER

► STORY 45

In a bid to escape disaster, the Doctor propels the TARDIS into the Land of Fiction. There he, Zoe and Jamie encounter characters from myth, legend and literature who are all being manipulated by the mysterious Master.



Introduction

“It’s not real you know!” is the sort of jibe we could perhaps expect to hear when we’re busy scrutinising – say – the twisted plotting of *Day of the Daleks* [1972 – see Volume 17] or *The Power of Three* [2012 – see Volume 71]. Like a lot of other fiction, however, *Doctor Who* is meant to be set in the real world. A world where Noddy is the invention of Enid Blyton. A world where “a space rocket with Batman at the controls” is in the realm of fiction. A world where mums watch the TV soap *EastEnders*.

So it’s odd when the Doctor meets Robin Hood and Father Christmas, as occurs in the early Peter Capaldi episodes. *Robot of Sherwood* [2014 – see Volume 77] uses this incongruity to ask questions about the Doctor’s own mythical status – in particular investigating whether he’s a hero – the kind of good man rarely encountered in the real world.

Below:
Jamie climbs the ‘golden stairs’, thanks to the fictional Rapunzel.



The first significant blurring of the worlds of fiction happened in *The Celestial Toymaker* [1966 – see Volume 7] where toys and playing cards become people – schoolboy Cyril is Billy Bunter in all but name. In that instance, the Toymaker is threatening to rob the Doctor and his companions of what makes them ‘real’, turning them into mere playthings.

The Mind Robber takes us into The Land of Fiction – a realm very much like The Celestial Toyroom, outside space and time. There the Doctor meets Gulliver and Rapunzel, Blackbeard and Medusa. In one sense it’s just plain fun, smashing together the Doctor with these extraordinary, fanciful creations, but it’s also an extension of the series’ already broad horizons. The Doctor can travel anywhere in time and space, but here there are even fewer boundaries where even more unexpected possibilities present themselves.

The wider world of fiction, beyond the walls of the TARDIS, will always be a valuable source of inspiration for *Doctor Who*’s writers. In *The Mind Robber* we encounter the fictional Minotaur, but it turns out to be a real threat in *The Time Monster* [1972 – see Volume 18]. Later, *The Horns of Nimon* [1979/80 – see Volume 31] and *The God Complex* [2011 – see Volume 69] would also be inspired by the same Greek myth.

The Mind Robber is certainly a novelty when compared to all those journeys that stick to the usual four dimensions, but when there are stories that are this mad and this much fun, then it really doesn’t matter if sometimes we take *Doctor Who* more seriously. ■



'THE DOCTOR CAN TRAVEL ANYWHERE
IN TIME AND SPACE, BUT HERE
THERE ARE EVEN FEWER BOUNDARIES.'

EPISODE 1

A river of molten lava surges towards the TARDIS. The fluid links are overheating so, to save the ship, the Doctor is forced to use the emergency unit to move the TARDIS out of reality and into “nowhere”.

Zoe joins the Doctor in the power room. He warns her that if they leave the TARDIS they will be in another dimension, at the mercy of forces outside time and space. [1]

Alone in the control room, Jamie sees the Scottish Highlands on the scanner, but as Zoe enters, the scanner goes blank. But then it shows Zoe the city that was her home. [2]

Jamie goes to tell the Doctor but Zoe is impatient to see for herself. She opens the doors, steps outside – and vanishes.

In the power room, Jamie tells the Doctor what they saw on the scanner. They return to the control room and

the Doctor is horrified to discover that Zoe has gone outside. Jamie goes to find her while the Doctor struggles against a mental force. [3]

Jamie finds Zoe in the void. But they are both lost. [4] They are shown visions of their homes before being surrounded by white robots. They see an image of themselves dressed in white.

Fearing his friends are in danger, the Doctor goes outside and calls to Jamie and Zoe. Dressed in white and in a trance, they approach the TARDIS. [5]

The Doctor hauls them inside and Jamie and Zoe return to normal. The Doctor hurriedly sets the TARDIS to take off while Jamie falls asleep. He has a nightmare about being charged by a unicorn.

An eerie droning fills the air and grows louder. The Doctor tries to fight it but it is too powerful.

The TARDIS breaks apart, [6] leaving Jamie and Zoe clinging to the console for dear life. They disappear into the mist...





EPISODE 2

Jamie finds himself in a forest. He sees an English redcoat and charges at him. The soldier shoots – and Jamie turns into a cardboard cut-out!

Zoe is also in the forest. She steps through a wooden door and plunges into pitch darkness.

The Doctor hears Jamie and Zoe calling for help, unaware that he is being observed from a control room by a figure who is directing some strange, creaking soldiers. [1] The Doctor hides from them as they lumber past – but then he is confronted by an enigmatic stranger who claims to have set sail from Bristol in 1699. [2]

The stranger vanishes and the Doctor is surrounded by six children. [3] A boy threatens the Doctor with a sword and asks him what he can make of it. The Doctor rearranges “sword” to make “words”, and the sword turns into a

dictionary. The children scurry away – and the Doctor finds the cut-out of Jamie. The cut-out’s face becomes blank and the Doctor places some features on it. Jamie springs back to life – but with the wrong face! [4]

The Doctor and Jamie hear Zoe calling and find a door painted on a wall. “When is a door not a door?” the Doctor muses. “When it’s ajar!” The door fades to reveal Zoe in a large jam jar.

They wander the forest. Jamie climbs a tree and discovers that it is a letter S. They’re in a forest of words. They meet the stranger who explains that they are being set tests by the Master.

They hear the soldiers approaching and hide – but the stranger gives them away. The soldiers are revealed to be giant clockwork toys. [5] They capture the Doctor, Jamie and Zoe who suddenly find themselves in total blackness.

There’s a galloping sound and a unicorn charges towards them, just like in Jamie’s dream! [6]

EPISODE 3

The Doctor makes his friends say that the unicorn doesn't exist – and it becomes a cardboard cut-out.

The Master directs the soldiers to let the Doctor and his friends go, as whatever they do will bring them nearer.

The Doctor, Jamie and Zoe creep through a cobwebbed forest. [1] Jamie sees the redcoat and charges him – and is transformed into a cut-out again. Zoe helps the Doctor restore Jamie's features and he returns to life, this time with his own face.

They enter an overgrown building and navigate a maze. Zoe soon works out that the correct route follows a simple arithmetic progression. The Doctor tells Jamie to wait while he and Zoe go further ahead. They reach the centre where they hear the roar of a minotaur! [2]

Jamie is forced to hide from an approaching clockwork soldier. He

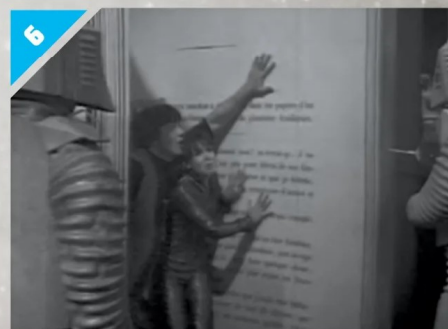
realises it sees through the lamp on its shako. Jamie throws his jacket over it and runs away. [3]

The Doctor makes Zoe state that the Minotaur is a mythical beast and it ceases to exist. They return to where they left Jamie and find his jacket. The stranger turns up and informs them that the Master occupies a citadel at the top of a cliff. [4] The Doctor deduces that the stranger is Lemuel Gulliver and that they have entered a world of fiction.

Jamie emerges at the foot of a cliff. A rope drops from the window of a castle at the top of the cliff. Jamie climbs it and discovers the rope is in fact Rapunzel's hair. [5] She allows him to climb inside – and he finds a room full of futuristic equipment, including a tickertape machine describing what the Doctor and Zoe are doing.

The Doctor and Zoe return to the centre of the maze where they discover a statue is waiting. Except it isn't a statue at all – it is Medusa! [6]





EPISODE 4

Jamie reads the tickertape which relates how the Doctor finds a sword and kills Medusa, but instead the Doctor uses a hand mirror to turn her back into a statue.

Jamie accidentally sets off an alarm and ducks out of sight as Gulliver enters. A section of wall opens allowing Jamie to hide from the white robots. [1]

The Doctor and Zoe are confronted by the Karkus, a strip cartoon character from the year 2000. Unfortunately the Doctor has never heard of him, so cannot deny his existence, but Zoe is adept at martial arts and forces him to submit. [2]

He leads them to the citadel. The Doctor and Zoe find Jamie in the room full of futuristic equipment. He points out the alarm by the door and the Doctor and Zoe are careful not to set it off. [3]

Jamie points out the tickertape machine. The Doctor explains that when

someone writes about an incident after it's happened, that's history, but when the writing comes first, that's fiction. If they had acted as the writing indicated, they would have *become* fiction. [4]

Zoe accidentally sets off the alarm. The white robots enter and the Doctor demands an interview with the Master. A wall slides back leading to the control room.

The Master welcomes them. He explains that he runs the place on behalf of a higher power. He used to write for a boys' magazine but now his brain is the source of creative power that keeps everything going. [5]

Jamie and Zoe attempt to escape, but in making it through the library they are ambushed by a party of guards and overpowered.

The Master explains that he wants the Doctor to take over. The Doctor refuses so the Master shows him Jamie and Zoe being crushed between the pages of a book! [6]

EPISODE 5

The Doctor climbs a bookcase to escape out onto the battlements.

There he finds Jamie and Zoe – but they keep repeating the same phrases as they have been turned into fiction. [1]

The Doctor spots the tickertape machine through a skylight and has an idea. He calls on the Karkus to open the skylight and uses Rapunzel's hair to climb down.

The Doctor considers using the machine to defeat the Master but realises that if he does he will turn himself into fiction. [2]

Jamie and Zoe are taken to the Master. He rewrites them so they believe the Doctor is a villain.

The Doctor discovers the TARDIS on the battlements and Jamie and Zoe emerge. Jamie pushes him inside – and the cardboard cut-out TARDIS falls away. The Doctor is restrained with his head linked to the computer. [3] The computer

intends to bring everyone on Earth under its control. But while the Doctor is linked to it, he has equal power to the Master.

The real Jamie and Zoe push their way out of the book and escape to the battlements. Clockwork soldiers advance towards them – but then the Doctor calls the Karkus to their rescue. [4]

The Master summons Cyrano de Bergerac and the Doctor summons d'Artagnan to fight him. [5] The Master replaces Cyrano with Blackbeard the pirate; the Doctor replaces d'Artagnan with Lancelot.

The computer decides the Doctor must be destroyed and the robots release him. Jamie and Zoe sneak into the control room and overload the computer. The Doctor releases the Master as the robots destroy the control room.

The Master escapes with the Doctor, Jamie and Zoe into a void. [6] The Master fades away; the Doctor hopes he has returned home and that they will return to reality too.





Pre-production

The idea for the serial that was to become *The Mind Robber* arose from conversations on a railway journey from London to Birmingham between three writers on the ATV soap *Crossroads* in late 1967. The writers were Derrick Sherwin, the new story editor of *Doctor Who*, Terrance Dicks, who would shortly become Sherwin's assistant (since Sherwin did not plan on staying with *Doctor Who* for long and needed a successor), and Peter Ling, the creator of *Crossroads*. Together, they would be scripting numerous episodes of the soap broadcast from January to March 1968

working from storylines provided by Don Houghton. Looking for new writers on *Doctor Who*, Sherwin offered Ling a chance to write for the show, but this was a new area for Ling and he was reluctant to work on something which he regarded to be science-fiction. Peter Ling had started writing in the 1950s, freelancing for the BBC and then working on numerous series for commercial television, becoming a script editor at Associated-Rediffusion and working on shows like *Murder Bag* and *Crime Sheet*. In 1962 he had co-created *Compact*, a successful BBC soap opera, and had then been asked by ATV to devise their own soap in 1964.

Below:

Zoe and the Doctor must get used to Jamie's new face.





Ling commented to his colleagues that many viewers actually believed in the fictional characters of soap opera, giving them a life of their own; tying this in with the idea of imagination being a powerful element of childhood, Sherwin suggested this could form a *Doctor Who* serial. Ling assembled a proposal called *The Fact of Fiction* in which he postulated a land where fictional characters lived a life of their own; the land's ruler was the Master, a figure based on Charles Hamilton who, under the pen-name of Frank Richards, had a legendary career writing school serial stories featuring Billy Bunter in boys' papers such as *The Gem* and *The Magnet* from 1907 to 1940.

Mathematical mind

Sherwin discussed the idea with his predecessor as story editor, Peter Bryant, who was about to become *Doctor Who*'s producer. On Wednesday 20 December 1967, Bryant commissioned Ling for a detailed storyline and breakdown on a six-part serial, *Man Power* (the spelling of which varied). Although the serial was still a six-part storyline on Tuesday 9 January, Ling soon delivered a breakdown for the first of four episodes of *Manpower* (working title).

The storyline for *Manpower*'s first episode begins with the Doctor, Jamie and Zoe

travelling; there is friction between Jamie and Zoe because the former still misses Victoria. The instruments go haywire and 'Dr Who' loses control of the TARDIS at the centre of a magnetic storm. The ship breaks up and the travellers are whisked in different directions; the Doctor passing out as he freefalls towards a point of light. Arriving in a sinister forest, the Doctor is watched by 'a strange semi-human monster with a sinister, uniform appearance'; Ling suggested 'a faceless head – a simple 'brain creature' with enlarged sensitive hands capable of 'seeing' or 'hearing' by turning towards sound like a radar scanner'. The Creature is joined by others to form an army unit, relaying images to a Control Room. The Doctor meets a man in '18th century costume (leather coat, buckled shoes, Tom Jones wig)' who is a time traveller himself, born in 1726. Two of the soldiers' interrogate the Doctor with a series of riddles; their solutions allow a life-size cut-out of Jamie to come to life. They rescue Zoe from a jar in a forest of words, but the stranger gives them away to the soldiers; herded onto a night plane, they are charged at by a unicorn.

Since late December, the production team had known that Deborah Watling would be leaving the series and her character of Victoria was to be written out. Not knowing anything about her replacement, apart from her brilliant mathematical mind, Ling gave the name 'Zoe' to the female companion in

Left:

D'Artagnan is one of the characters summoned by the Doctor.

Connections: Penny dreadful

▶ The title character of the Master's epic narrative *The Adventures of Captain Jack Harkaway* shared his name with a popular protagonist of late nineteenth-century serialised literature. The orphaned Jack Harkaway was a swashbuckling seafaring hero created by Samuel Heming under his pen name 'Bracebridge Hemyng' in 1871 for the serial *Jack Harkaway's School-days in the Boys of England* publication. Harkaway remained a popular read with audiences for over 20 years with the original serials reprinted in numerous formats.



Connections: Pinch me

Many of the old playground riddles used by the children to taunt the Doctor in Episode 2 could be found in *The Lore and Language of Schoolchildren*, a work assembled by Iona and Peter Opie and first

published by the Oxford University Press in 1959.



Below:

The Doctor attempts to deduce where the TARDIS has brought them.

his storyline; a name which Sherwin and Bryant adopted in January 1968 when auditioning actresses for the part. Similarly, another writer working on a prospective storyline was Brian Hayles, who drafted notes on *The Lords of the Red Planet* on Saturday 27 January and used the name 'Dolly' as the placeholder for Victoria's replacement.

On Tuesday 16 January, Sherwin responded to Ling with comments on his story

breakdown. He felt there should be a mental attack on the travellers by the 'cerebral aggressor' before the TARDIS went wrong. He also felt that the 'soldier' was revealed too soon and should be hidden until the episode ending – replacing the soldiers with some children as the

interrogators and possibly a real or fictional soldier to hold the sword for the word puzzle. The stranger (ie Gulliver) should only speak in phrases written by Swift, which the Doctor would recognise in their later encounter. Sherwin also pointed out that as studio facilities would be limited, scenes in the TARDIS and the Master's Control Hall could be filmed at Ealing. He and Bryant were both very enthusiastic about the story and asked for a breakdown on the last three episodes; on Wednesday 31 January, Sherwin commissioned Ling for four scripts under the title of *Manpower*. The serial was due to enter production in June and so the scripts were needed by Monday 1 April.

Greek legends

The first version of the script for Episode 1 was delivered to the production office by Monday 26 February, and Episodes 2 to 4 arrived on Tuesday 26 March. Ling revised the creatures into toy soldiers, and adopted Sherwin's suggestion about revealing them: 'We see the two metal feet of the approaching soldier, round and black, straight down from the cylindrical black legs, moving stiffly but steadily forward... they have tall bucket-shaped headpieces – (as we later see, these are military shakos) – and at the front edge of each of these is a single cup shaped reflector... turning their heads slightly from left to right... rather like a car side-light with ribbed or diffused glass and a single light burning inside it.' The full revelation was written: 'We hear the metallic marching of the army... rigid, faceless automatons in toy soldier uniform... on their backs are fixed revolving keys.'

Gulliver's identity was kept secret until Episode 2, and so he was referred to as





‘Stranger’ wearing ‘18th-century costume.’ Ling took the dialogue from Swift’s work: “hekinah degul” and “tolgo phonac” are the first Lilliputian words Gulliver hears; “langro dehul san” was their instruction to cut his bindings; the Yahoos were creatures which Gulliver encountered in his adventure with the Houyhnhnms; “Glumdalclitch” was Gulliver’s name for his nurse in Brobdingnag; Gulliver’s own background was drawn upon for his talk with the Doctor in Episode 3. The riddles were now set by children (‘A little girl... dressed in Edwardian children’s clothes – like an E Nesbit illustration... a boy – in Norfolk jacket, cap and knickerbockers’) inspired by the main characters in *The Story of the Treasure Seekers* and *Five Children and It*, two children’s novels by E Nesbit published in 1899 and 1902, which Ling had always enjoyed.

Episode 2 introduced the citadel, later described as ‘fairytale towers, domes and pinnacles under a starry sky’; Jamie encountered Rapunzel, ‘a typical fairytale princess,’ the princess with long hair in the tower taken from one of the European legends collected by Jacob and Wilhelm Grimm in *Grimm’s Fairy Tales* (1812). The

script specified a screen showing a page from Robert Louis Stevenson’s 1883 novel *Treasure Island*, while a taped reading was heard of the opening of Louisa M Alcott’s 1868 work *Little Women*. Ling indicated that the Apparatus Room should have cabinets marked with works such as *Vanity Fair* (William Makepeace Thackeray, 1848), *The Pit and the Pendulum* (Edgar Allan Poe, 1843), *Swallows and Amazons* (Arthur Ransome, 1930), *Don Quixote* (Miguel de Cervantes Saavedra, 1605) and *Legends of Ancient Greece*.

The Minotaur featured in Episode 2 was drawn from the Greek legends of the half-man, half-bull creature which inhabited the Knossos labyrinth. Greek myths also gave the Medusa: ‘a life-sized ‘statue’ of a classical female figure, with stiff sculpted draperies’.

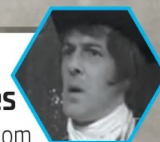
Ling introduced a spoof comic strip hero named the Karkus: ‘a terrifying figure... a giant of a man in a glittering cat-suit of black plastic, wearing a swirling cloak, and carrying a very weird-looking ray-gun. He speaks in a thick foreign accent.’ In costume designs the character was noted as having a ‘Batman-type outfit’, referring to the popular comic character created by Bob Kane in 1939 and whose camp television adventures had aired on ITV since summer 1966. Episode 3 also fully revealed the Master – ‘He is a dear little old gentleman: benign and white-haired, wearing spectacles and a skullcap... there are two leads running from the Master’s head to the

Left:

Cyrano de Bergerac was known for his excessively large nose.

Connections: Fantastic voyages

▶ Lemuel Gulliver, whom the Doctor encounters in *The Mind Robber*, was the central character in Irish clergyman Dean Jonathan Swift’s 1726 satire *Gulliver’s Travels*. The book recounts Gulliver’s voyages to unusual countries and his encounters with the peoples who live there – the most famous of these being Lilliput which is populated by people only six inches tall, making Gulliver a giant. The book was an instant success and has never been out of print since its original publication.



Right:

The white robots close in on Jamie and Zoe.



computer beside him.' The Master spoke in two different voices; his normal tones and a 'clipped, inhuman' voice when the computer operated.

The other two characters were d'Artagnan, the young hero from Alexandre Dumas' 1844 novel *Les Trois Mousquetaires* (*The Three Musketeers*), and the legendary Sir Lancelot; the greatest knight of the Round Table in Celtic Arthurian legend whose first literary appearance was in the twelfth-century romance novel *Erec* by Chrétien de Troyes.

In terms of *Doctor Who*'s continuity, Jamie was heard to utter his usual battlecry of "craig an toah!" [sic] (derived from the McLaren motto 'creag an tuirc' meaning 'The Boar's Rock' and used by Jamie since

The Enemy of the World) and said that he was the son of a piper; the Master commented that the Doctor was ageless, existing outside the barriers of time and space; and the fictionalised Jamie and Zoe largely spoke lines from the start of the serial.

On Friday 29 March a revised planning document indicated that *Manpower* was to run for five episodes, gaining an episode from the preceding serial, *The Dominators* [1968 – see Volume 12]; both *The Dominators* and *Manpower* would be held back to start

the sixth series of *Doctor Who* in August and filming on *Manpower* was planned from Sunday 9 to Monday 17 June, with the first day on location. With Ling's story structured in four parts, the extra episode was added at the beginning and written by Sherwin as a 'staff contribution', with minimal changes to Ling's four scripts. Sherwin's aim was to dovetail the serial into the end of *The Dominators*, and to develop a narrative which hinted that Ling's story could merely be a nightmare if the concepts became too implausible. Drawing upon his experience of tight scripting on *Thirty-Minute Theatre*, Sherwin kept costs to a minimum with no extra sets, cast members or props.

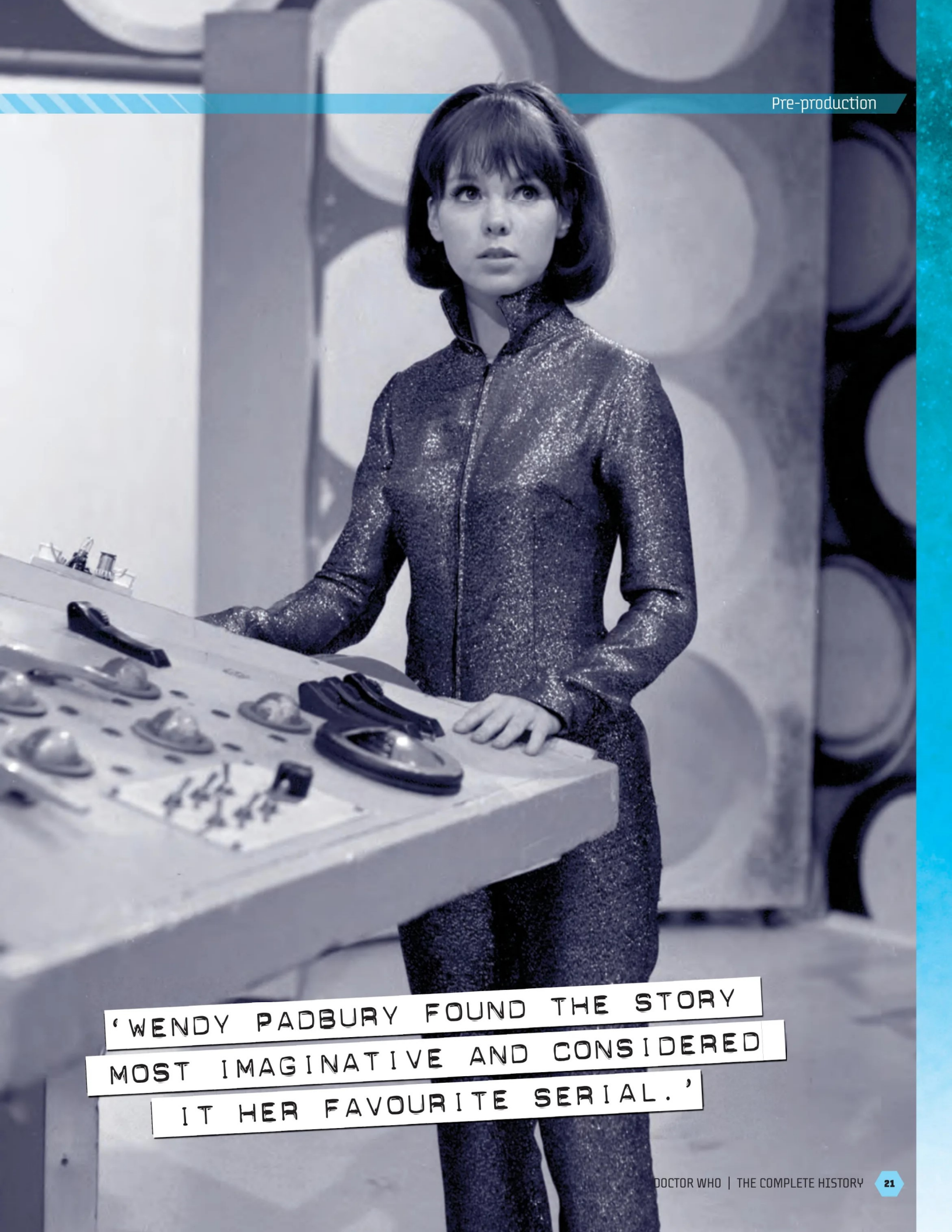
Power room

On Thursday 4 April Ling's scripts were renumbered to incorporate the new Episode 1 and Sherwin requested that the revised Episode 2 be sent as soon as possible. Sunday 7 April saw Sherwin getting official clearance to write Episode 1 of *Man Power*. The opening scene in the TARDIS reused elements of the script for Episode 1 of *The Wheel in Space* [1968 – see Volume 12]; notably references to mercury vapour and fluid links, the episode had also established the warning device which Jamie told Zoe about. The Emergency Unit plugged into the console (referred to as the "control unit") was 'a small oblong unit. It has two prongs on it which plug into two sockets on the control unit'; the TARDIS Power Room was introduced as 'a bank of power storage units – linked banks of printed circuits and cell chambers', while the images on the scanner of Jamie and Zoe's homes were 'a Scottish landscape with a loch and hills in the background' and 'an ultra modern city – Brasilia?'

Connections: Horse with a horn

- ▶ The unicorn – frequently depicted as a white horse-like or goat-like animal with a long horn protruding from its forehead, is a legendary animal, references to which can be traced back to antiquity. Although referred to by the Greeks, the unicorn is not a part of Greek mythology, but is instead mentioned in accounts of natural history.





'WENDY PADBURY FOUND THE STORY
MOST IMAGINATIVE AND CONSIDERED
IT HER FAVOURITE SERIAL.'

Right:

Emrys Jones plays the Master of the Land of Fiction.

Sherwin's only set requirements, apart from the TARDIS, were a white and black void; the former was described as 'note: a plain Cyc [cyclorama] with white gauze drapes?' Sherwin introduced a group of white robots which would replace Ling's toy soldiers in some later Citadel sequences: 'We cut to see a c.u. [close up] through the gauze of a white robot's slit eyes' and, 'The white robot... has a circular, mirror-faced object in his hands. He raises this and points it towards Jamie and Zoe. A light begins to glow in the circular machine and the reflection off the mirrored surface glares into camera.' Sherwin noted that in the void, 'The TARDIS is not its usual colour but completely white.'

On Tuesday 9 April, Sherwin accepted rewritten inserts for Episodes 2 to 4 and a redraft of Episode 5 from Ling at the same time as formally delivering his own Episode 1; on Thursday 17, Sherwin formally accepted revised scripts for Episodes 3 and 4, but questioned the use of Zorro (the masked avenger of

old California created by Johnston McCulley for *All-Story Weekly* magazine in 1919) and the first verse of *The Traveller* by twentieth-century poet/novelist Walter de la Mare ('Is there anybody there, said the Traveller...'). At the same time, the day of filming at Ealing on Monday 17 June was cancelled and brought forward to Friday 7 June. Sherwin's scripting of *Manpower* Episode 1 was formally commissioned as a staff contribution on Friday 19 April. By Saturday 27 April the serial had been retitled *The Mind Robber*, although there were



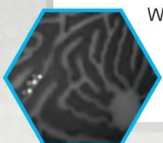
inconsistencies on the rehearsal scripts; some retained the *Manpower* title; Ling was credited as writer on all five scripts; Episode 1 was subtitled *Manpower* and Episode 3 was subtitled *The Fact of Fiction*.

On Monday 29 April the rearranged Ealing day on Friday 7 June was cancelled. By now, the director, David Maloney, had joined the production. A former journalist and stage actor who had served with the RAF in the war, staff director Maloney was offered the story by Shaun Sutton, the BBC's head of serials. Shortly after joining the BBC he had been a production assistant on *The Rescue* [1965 – see Volume 4], *The Romans* [1965 – see Volume 4], *The Chase* [1965 – see Volume 5], *The Time Meddler* [1965 – see Volume 5], *The Myth Makers* [1965 – see Volume 6] and *The Ark* [1966 – see Volume 7]. Since passing the BBC's directors' course he had handled episodes of two BBC twice-weekly serials: *Z Cars* and *The Newcomers*. "At that time, I thought *Doctor Who* was one of the most imaginative programmes that the television drama department were making and when I was asked to direct *The Mind Robber* I was most excited," commented Maloney in the fanzine *The Doctor Who Review*.

The story's designer was Evan Hercules, working on his only *Doctor Who* serial, while visual effects came from the two stalwarts of the BBC's in-house visual effects department, Jack Kine and Bernard Wilkie. Wilkie had previously worked on *The Ice Warriors* [1967 – see Volume 11] whereas this was Kine's only credited

**Connections:
A-mazing!**

▶ The Doctor and Zoe find themselves in a labyrinth in *The Mind Robber*, at the heart of which is a creature that is part-man, part-beast – the Minotaur. In Greek mythology, the Minotaur inhabited a labyrinth constructed by the architect Daedalus and his son Icarus on the instruction of King Minos of Crete. The Minotaur was eventually killed by the hero, Theseus.



serial. The filming requirements were outlined on Friday 3 May, and it was decided to subcontract prop building to the external company Shawcraft under close supervision. Sylvia James and Martin Baugh continued to handle make-up and costumes respectively as they had done on the preceding *Doctor Who* serials since *The Abominable Snowmen* [1967 – see Volume 11]. Sound effects were created at the BBC Radiophonic Workshop by Brian Hodgson who began on the project in April; 19 items were created for *Dr Who and the Mind Robbers* [sic] including the TARDIS break-up, theme for Jamie and Zoe, and effects for the ‘fictionaliser’ used by the robots and the unicorn.

Control centre

Advanice copies of the scripts were made available to the regular cast of Patrick Troughton, Frazer Hines and Wendy Padbury, who played the Doctor, Jamie and Zoe. Troughton in particular was aghast on seeing the script for Episode 1 and discovering that he and his co-stars carried almost the entire narrative, and felt that this was too much to ask, particularly for himself and Hines, who by June would be coming to the end of a long run of almost continual weekly production since the previous September. Troughton’s protests were noted by Peter Bryant and it was agreed that the scripts and the burden on the three leads would be reduced. Despite the demands on the regular cast, Padbury found the story most imaginative and considered it her favourite serial while working on *Doctor Who*.

Wednesday 22 May saw a number of rewrites being carried out on the story. In the script for Episode 1, these related to the TARDIS crew taking readings from the control unit meter, the Doctor and Zoe in

the power room, Jamie and Zoe calling out to the Doctor and his mental battle with the Master, the rescue of Jamie and Zoe from the void and the material featuring the emergency power booster unit. Episode 2’s rewrites covered the Master’s opening dialogue, dialogue between the Stranger and the Doctor, the ‘sword’ puzzle and the search for Zoe. Episode 4 was trimmed to remove a scene between Jamie and Gulliver in the Citadel. Several cuts were made to Episode 5: the Master watching the Doctor typing; a scene of the children joining Jamie, Zoe and Gulliver on the roof; a scene between Gulliver and the two companions; and three scenes of the Master and the Doctor in the control centre. The reason for the trims was to cut each episode down from 25 minutes to 20 as Sherwin explained when sending the rewrites to placate Patrick Troughton on Monday 27 May. ■

Connections: Don't look!

▶ One of the inhabitants of the Land of Fiction is the Medusa, a Gorgon from Greek mythology, a creature with the face of a hideous woman and living snakes instead of hair, and whose gaze is able to turn people to stone. As recalled by the Doctor, in the myth the Medusa is beheaded by Perseus.



Below:

A group of children set the Doctor a series of riddles.



Production

Shooting on 35mm film began on Sunday 9 June, when Frazer Hines was joined by his brother, Ian Hines, at Harrison's Rocks at Groombridge in Kent (the most suitable rocks close enough to London for a film unit to travel to in a day) to shoot one of the few location sequences for the serial: Jamie's escape up a cliff from toy soldiers in Episode 3. Ian Hines wore one of the three rigid soldier costumes which had a working zinc iodine lamp mounted in the shako's reflector. It appears that Maloney's crew travelled that evening to the disused Kenley Aerodrome near Croydon to shoot the footage of the unicorn for Episodes 2 and 3. The performing pony playing the part of the unicorn was called Goldy and was provided by Miss Joan Rosaire of Billericay in Essex. Goldy turned out, perhaps unsurprisingly, to be light brown instead of the required white, so the production

team acquired white blanco from a nearby RAF base to disguise the pony's true colour and also added a fake horn, precariously attached to Goldy with a hidden harness and rigging. The filming of the sequence took place around 2am.

Monday 10 and Tuesday 11 June were spent shooting silent model sequences at the Puppet Theatre, a small studio at Television Centre. It was originally planned that Sue Pulford, the actress playing the Medusa, would be needed for filming, but all the inserts were achieved using a model head crafted by visual effects sculptor John Friedlander. The snakes came to life and writhed via the time-consuming process of stop-frame animation; also filmed were scenes of molten lava (foam) surging around the one existing third-size model TARDIS and also a newly constructed, smaller model TARDIS falling apart at the end of Episode 1. Similarly, a special miniature version of the TARDIS console along with mini versions of Jamie and Zoe

'TROUGHTON WAS AGHAST ON SEEING
THE SCRIPT FOR EPISODE 1 AND
DISCOVERING THAT HE AND HIS CO-STARS
CARRIED ALMOST THE ENTIRE NARRATIVE.'

Right:
Goldy
the unicorn.

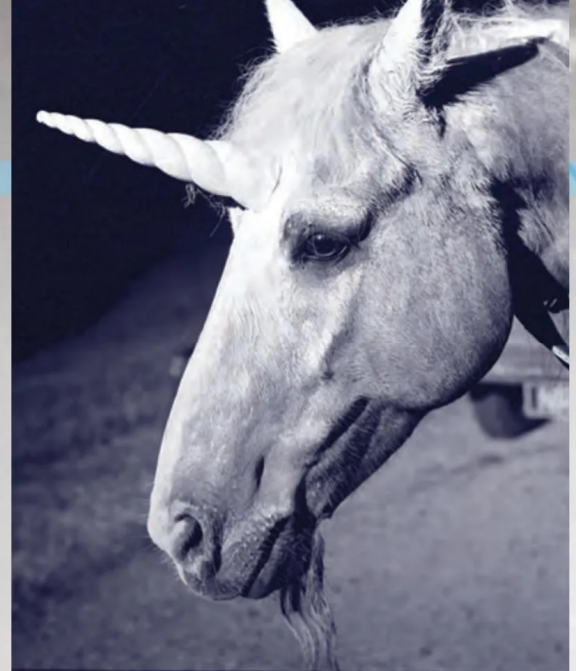
were constructed and then filmed for this sequence.

Wednesday 12 saw the first of three days filming on Stage 2 of the BBC's Ealing Film Studios. Filming on this day included the scene in Episode 5 of the Karkus firing his anti-molecular disintegrator ray (a working prop with a flash charge) at the three toy soldiers (the costumes for which this time featured the working rotating keys in the backpacks) and shots of the white robots being destroyed for Episode 5.

The costumes for the four white robots that appear in the serial came from stock; a total of nine had been constructed by Jack and John Lovell for an episode of the BBC2 science-fiction anthology series *Out of the Unknown*, titled *The Prophet* (adapted from *Reason* by Isaac Asimov), recorded on 6 December 1966 (with pre-filming in November). Four outfits had their identification numbers removed and were repainted (three were yellow, one grey) for *The Mind Robber*. Maloney did not realise

at the time that these had not been specially built for the serial.

On Thursday 13 June, Frazer Hines and Wendy Padbury left rehearsals for *The Dominators* Episode 5 to film their remaining inserts for *The Mind Robber*: Jamie and Zoe in white costumes on the void set in Episode 1; Jamie and Zoe clutching the 'control unit' on a black set at the end of Episode 1; and Zoe trapped inside a huge jar for Episode 2. For this serial, Padbury was given a new costume, a shiny blue catsuit (with a front zipper which made it easier to get in and out of for



quick changes) which she rather liked... apart from when the zipper broke while she was writhing on the TARDIS console. The fictional characters' battle, arranged by fight expert John Greenwood (who also played d'Artagnan and Sir Lancelot), started shooting on this day on the Citadel roof set; stuntmen Gerry Wain and David Cannon were brought in for the swordfight as Blackbeard and Cyrano and featured in a photocall. The fight was completed on Friday 14 June with Wain and Greenwood. Greenwood was a highly experienced actor and fight arranger who had worked on many Shakespearean productions including Laurence Olivier's film of *Richard III* and BBC productions such as *An Age of Kings* and *The Spread of the Eagle*. Maloney had met him while working on *The Spread of the Eagle* and called Greenwood to offer him the *Doctor Who* assignment while the fight arranger was working on *Hamlet* at the Pitlochry Festival Theatre in Scotland.

Rehearsals began on Monday 17 June at St Helen's Church Hall. Extra dialogue was added to Episode 1 such as Jamie explaining what a "wee maclartey" is to Zoe. On Wednesday 19 June, Troughton and Emrys Jones (playing the Master) pre-recorded 'thinks' tracks for the mental battle for Episode 1 while Jones was present for the readthrough of Episode 3.

Episode 1 of *The Mind Robber* was recorded at BBC Television Centre in

Connections: Let down your hair...

▶ Rapunzel is a traditional fairy-tale character who was imprisoned in a tower but whose long plait of hair allows others to use it as a rope and climb up the outside of the tower. The story has been re-told many times, but is perhaps most well-known for being one of the stories assembled by the Brothers Grimm in *Children's and*

Household Tales, first published in 1812.



Studio TC3 from 8.30pm to 10pm on Friday 28 June; the standard time planned for all episodes. Originally, the serial had been scheduled to be recorded at Lime Grove Studio D, but Maloney and Hercules felt that this small, antiquated studio would be unsuitable for the first two episodes of the serial, resulting in some instalments being located to the larger, newer venue.

Under attack

For this story, Maloney employed the top camera crew at the BBC – Crew 5 – who were normally reserved for prestige plays and had never worked on *Doctor Who* before; however, Maloney knew them from his days as a production assistant and offered them the chance to undertake an assignment which would be a little more fun than their usual work. During the camera rehearsals, a photocall was held with the three regular cast members in the TARDIS, plus Jamie, Zoe and the white robots in the void. Recording began with a reworking of the final scene of *The Dominators*, after which the Episode 1 caption was superimposed over the model sequence of the lava film on the TARDIS scanner (the serial title was superimposed over the opening credits and, for the first time in the show's run, no writer credit was given, although the caption 'by Peter Ling' was listed on the camera script). The TARDIS set used photographic blow-up walls and panels of dials with some of the regular TARDIS furniture seen in previous serials, such as the orrery and trunk. Added to the console was a new large power dial and a socket into which the Doctor could plug the emergency unit; smoke was used as the mercury vaporized and the camera image was overexposed as the emergency unit was activated (originally this had been

intended to be the same positive/negative image used when the Daleks fired at people. Maloney saw this as an indication of the 'fictionalising' process). The chair which the Doctor sat in while under attack had previously been seen aboard the TARDIS in *The Chase* and the storage chest from *The Wheel in Space* also re-appeared. Hines and Padbury initially retained their outfits from *The Dominators*, but after a recording break, both changed costumes; the next scene showed for the first time the TARDIS power room, which incorporated the freezing machine prop from *The Space Museum* [1965 – see Volume 5] that had also appeared more recently as the X-ray laser in *The Wheel in Space*.

GM Studios provided caption slides of Jamie and Zoe's homes for the scanner screen; a photograph of the Scottish

Below:

D'Artagnan checks he's in shot mid-duel with Cyrano.



Connections: Who nose?

► Cyrano de Bergerac is one of the characters summoned by the Doctor in his mental battle with the Master. Cyrano was based on the central character in the 1897 play *Cyrano de Bergerac* by Edmond Rostand, a fictionalised account of the life of the real Cyrano. In the play, Cyrano is a gifted poet and musician, but lacks self-confidence

due to the unusually large size of his nose.



Highlands and a drawing of a futuristic city, the former accompanied by some stock bagpipes music. These images were superimposed on the faces of Jamie and Zoe as they gazed at their homes. The TARDIS doors opened onto whiteness; when somebody walked out into the void, a white area was inlaid over the top of them, making them appear to vanish. Recording on the white set allowed Maloney to use some disorientating camera shots and cross-fading of images, as well as a blank background to fade up the Scotland photocaption; the studio

sound was slightly echoed. The film of the white-costumed Jamie and Zoe beckoning to the Doctor was superimposed over a

shot of Patrick Troughton in the TARDIS; superimposition was also used to place concentric circles from a whirling light box over Jamie and Zoe as the white robots fired their chest weapons.

During a recording break, Hines and Padbury changed into their white outfits; when the Doctor left the TARDIS, the police box exterior was apparently one of the two white dummy versions created for *The Celestial Toymaker* and then another break allowed Hines and Padbury to revert to their normal costumes. For the scene in which the Doctor brings Jamie and Zoe into the TARDIS control room, the scanner screen unfortunately relayed a picture of the closing caption slide 'Producer: Peter Bryant'. The last shot recorded was of Troughton revolving on a podium/chair on a black limbo set. Episode 1 was edited two days later on Sunday 23 June; the same pattern was used for the next three episodes.

The children who joined the cast for Episode 2 were supplied by stage schools such as the Corona Stage School and Barbara Speake Stage School and included Sylvestra Le Touzel, whose television work included *Mansfield Park*, *Between the Lines*, *Northanger Abbey*, *Secret State* and a memorable Heineken advert in which she attempted to discuss "the water in Majorca". Another of the children was played by Barbara Loft from the Norwich School of Speech and Drama who celebrated her fourteenth birthday during production; this was her first professional job... and came just a few weeks after her mother had written to the BBC to complain that *Doctor Who* was too scary for children. Barbara's costume was changed at the last moment from an outfit with a bustle to the clothes recently worn by Jenny Agutter in BBC1's recent adaptation of *The Railway Children*.

Right:

Jamie and Zoe lose their way in the white void outside the TARDIS.



Playing Gulliver was Bernard Horsfall, who had starred as the detective Campion in some BBC serials some years earlier. Emrys Jones now joined rehearsals fully; an established actor who had worked on British movies such as *The Wicked Lady* and *The Small Back Room* in the 1940s before pursuing a stage career in the 1950s, Jones took the assignment very seriously for the first few days until he later saw how much fun Troughton and Hines had working together on the series.

Voices in the forest

At the start of rehearsals for Episode 2, Hines was taken ill and sent home by the BBC doctor, and by Wednesday 26 June the crew were aware that he had contracted chicken pox from his nephews (who were staying with his family at the time) and would not be available to record on the Friday. Working rapidly, Sherwin restructured Episodes 2 and 3 around the game of building up Jamie's face to give the character a different identity, hence allowing another actor, Hamish Wilson, to be cast. Wilson – an actor since childhood on various Scottish television productions – was working in an office in London on Wednesday 26 June when he got the call and joined the cast for rehearsals on Thursday 27 June. The actor was thrilled to get a part in *Doctor Who* which he had enjoyed watching earlier episodes of, particularly *The Highlanders* [1966/7 – see Volume 9].

Minimal dialogue was written in; originally the cardboard cut-out had simply returned to life after the Doctor solved the word-puzzle. On Friday 28 June, Hines was sent the rewritten script for Episode 3 for his return, the changes relating to the restoration of Jamie and where Jamie encountered the redcoat



again. It was decided to record Hines' opening scene of Episode 2 with Episode 5.

Episode 2 was recorded in TC3 on Friday 28, with a photocall for the soldiers, the regular cast and the partially costumed Emrys Jones on the forest sets; Jones did not appear fully in the episode. Padbury (who wore a new, longer hairpiece as Zoe from this recording) and Wilson pre-recorded some of their echoing lines of dialogue for the forest earlier the same day. The Episode 2 caption was shown after the reprise (an extended version of the closing film sequence plus a new insert of Troughton). The voices in the forest were slightly echoed, a smoke gun provided a mist, and the background sound effect was the 'Thal wind' noise originally created for the first Dalek serial [1963/4 – see Volume 1]. A recording run-on led up to Jamie turning into a cardboard

Above:

The Doctor shows Jamie his new face.

Connections: Ahoy!

▶ The Master summons Blackbeard the pirate as part of his duel of wits with the Doctor. However, unlike the other inhabitants of the Land of Fiction, Blackbeard was actually a real person named Edward Teach – a notorious pirate who sailed the seas around the West Indies in the eighteenth century. However, following his death in 1718, he became a romanticised figure and was an inspiration for characters in many works of fiction.





Above:
The Doctor
encounters
Gulliver on one
of his travels.

cut-out. For the scene of Zoe falling through the door, Padbury simply fell out of camera shot. The Control Centre set used three monitors to relay images from other cameras, supposedly as seen by the soldiers. Until late in the day it was planned to use stock music; sinister organ music for the tin soldiers and for the scenes of Jamie as a cut-out, harpsichord music for Zoe appearing in the jar and the nursery rhyme *Boys & Girls Come Out to Play* for the children.

The sudden disappearance of the Stranger was achieved with clever camera angles and swift movement from Horsfall; similarly, the scene in which the sword was thrown in the air and came down as a dictionary was achieved without a break. For the word-puzzle, a caption of an 'M' and 'T' both with lines through them was shown, superimposed on a film sequence of a fog loop; this was followed by the graphic of a hand with the letter H crossed out. For the change in Jamie's face, the 'Identikit Unit' offered four faces cut into three sections; these belonging to Hines, Wilson, Maloney and one other

unidentified person. During a recording break, the cut-out was removed and Wilson took its place. When Zoe was rescued, a slide caption of a wall was cross-faded to the film of Padbury in the jar, after which Padbury emerged from the prop in studio.

Recording breaks were scheduled around the sequence where Jamie climbs a tree; for this scene, Richard Hallifax had been hired to double for Hines (as he had on *The Enemy of the World* [1967/8 – see Volume 11]) for some shots, allowing the actor (Wilson, as it transpired) to move to the small set at the top of the tree; Jamie's view of the forest was a model of rows of raised letters forming words. A final recording break allowed the cast to move from the forest set to the plain set for the cliffhanger of Episode 2. To avoid recreating the set in studio the following week, the first three scenes of Episode 3 were also recorded, using a cardboard cut-out of Goldy. The closing credits to Episode 2 listed Horsfall's character as 'A Stranger' in accordance with Ling's script; the opening episode captions for Episode 3 (and the remaining episodes) were shown over the opening titles.

First-class performance

While rehearsals were underway on Episode 3, with a recovered Hines rejoining the team alongside Wilson, some time was spent unsuccessfully attempting to clear the lines of *The Traveller*. Changes were made to the script for Episode 3 which still referred to the Doctor as 'Doctor Who' in dialogue (eg Jamie reading from the 'work in progress' tickertape: "Doctor Who and Zoe, unable to find their companion..." and later, "Doctor Who and the girl were face-to-face..." In the camera script to

Episode 4, the Master greets the traveller: “Doctor Who – this is a great pleasure”).

Episode 3 was taped at Lime Grove Studio D on Friday 5 July; only one soldier was needed (apparently Ian Hines), with Richard Ireson as the uncredited Minotaur. As before, a recording break allowed both the cardboard and the real Jamie to appear on the set; a special prop in the control centre used three moving lights behind a transparent map to track the progress of the travellers in the labyrinth; when Jamie overpowered the soldier, Hines placed his coat over the camera relaying the soldier’s view to the Control Centre monitors. The Minotaur head came from stock and was only seen in one shot; generally the monster was represented by roars and shadows. The set of the apparatus room was dimly lit to allow a slide of the opening pages of *Treasure Island* to be projected on a screen; Christine Pirie, who played Rapunzel, pre-recorded a short reading from *Little Women*. As the Medusa, Pulford wore a static half-mask which replicated the animated head in the film sequences and appeared only in long shots.



Rehearsals for Episode 4 started Monday 8 July, with Bryant writing to Wilson (later an announcer for STV and then a prominent radio producer for BBC Scotland) and thanking him for his ‘first-class performance’. By now, Emrys Jones had loosened up considerably and was indulging in ribald humour with the regulars, milking double-entendres in innocent dialogue such as: “I have your dossiers here in front of me.”

Fight arranger BH Barry had been booked for the week to coach Padbury and Christopher Robbie in their judo fight which was originally peppered with comments from Zoe such as, “Lesson 17... from the mind training school,” and then, “Lesson 32...” During rehearsals at the church hall, Robbie (generally a theatre actor who also did continuity announcements for Anglia) spent a lot of time being thrown down by his sparring partner; “I recall rehearsing with her, lying on the floor and discovering she had a very pretty little bum,” he recalled in the fanzine *Christopher Robbie – A Celebration*. It also seems that a special photocall was held on Thursday 11 of Pulford in her Medusa outfit for publicity purposes.

The camera script for Episode 4 credited Terrance Dicks as the assistant script editor on the production; although assisting Sherwin at this stage and waiting to take over as full script editor after the summer break, Dicks had little involvement with *The Mind Robber*. “*The Mind Robber* was almost entirely Derek’s baby,” he recalled on the DVD documentary *Second Time Around*:

Connections: All for one...

► Summoned by the Master, d’Artagnan was a swordsman and the lead character in a series of three novels by Alexandre Dumas, the most famous of which is *The Three Musketeers*. The character was based on the seventeenth-century captain of musketeers, Charles de Batz-Castelmore d’Artagnan.



Left:

The gaze of the Medusa can turn you to stone.

The Troughton Years, “I didn’t like it. I don’t like fantasy.”

Friday 12 July saw the taping of Episode 4, again at Lime Grove Studio D and with Jones having pre-recorded some of his ‘computer’ lines. Crew Five had now been recalled to work on play productions, and was replaced by Crew Six for the final two instalments; Maloney was less happy with the last couple of episodes, where he felt that the narrative dragged with too much dialogue. The reprise for Episode 4 differed from the end of Episode 3 by transposing some of Jamie’s dialogue. The citadel was established by an artist’s painting of a clifftop castle, just before a small explosion among some prop rocks heralded the arrival of the Karkus. An animated star effect had been filmed for the appearance of the Karkus, and although Maloney had at one point planned to drop this, it was superimposed over the crossfade shot from the empty set to the shot of Robbie in position; the Karkus’ anti-molecular ray disintegrator vanished between camera shots without a break or run-on; during the fight,

Padbury was conscious that she had mis-timed several moves and consequently stumbled over her next few lines. A recording break allowed the cast to move from the apparatus room to the control centre set; seen fully for the first time, this housed the master brain prop (referred to as ‘Brain’) which had internal workings that illuminated and rotated. One of the machines used by the Master had hailed from earlier productions such as the film *Curse of the Fly* made in 1964. Maloney

had originally planned to use the negative/positive effect as Jamie and Zoe were fictionalized inside the book – instead, he opted to superimpose the whirling light box effect from Episode 1. The huge book prop itself bore the chapter heading *Un renard pris au piège* (A Fox Caught in a Trap) which was the second story of the 1842 fable collection *Scènes de la Vie Privée et Publique des Animaux* (Scenes from the Private and Public Lives of Animals).

On Monday 15 July Sherwin wrote to Ling, apologising for neglecting the writer but explaining he was busy on *The Invasion* [1968 – see page 44] and that Maloney’s splendid work on *Manpower* (as he still called it) had caused even Shaun Sutton to be enthusiastic at the playbacks. At this stage, Ling was to discuss a further story with Dicks; Sherwin wanted another intriguing idea, suggesting that pure sci-fi and monsters should be left to less original writers. For the final episode before the summer’s break, Susan Wheal took over as costume supervisor from Baugh.

Words on cue

Episode 5 was recorded back at Television Centre (following the cancellation of an edition of *The Sky at Night*) in TC3 on Friday 19 July, beginning with the brief scene of Jamie and the redcoat for insertion into Episode 2. After this, Episode 5 was captured directly on 35mm film instead of two-inch videotape to allow greater editing and intercutting. Episode 5’s filming began with a new version of the reprise, this being seen in the Control Centre on a large Eidophor screen which could project film images or those from other cameras. The Karkus removed a lightweight prop skylight, after which a recording run-on allowed Troughton to move from the roof set down

Connections: Good knight!

Summoned by the Doctor to do battle with other characters of fiction conjured up by the Master, Sir Lancelot was one of the Knights of the Round Table who served King Arthur as told in Arthurian legend. Lancelot is typically portrayed as Arthur’s greatest champion

and the greatest swordsman and jousting champion of his age.





to the apparatus room. Because close-ups were required of the words being typed by the Doctor, typist Trish Phillips was hired to produce the words on cue. Originally a soldier came in shot to monitor the Doctor and relay the image to the control centre; Maloney had hoped to split the picture on the Eidophor diagonally, with one half showing the Doctor typing while the other had the actual typing on it.

Three recording breaks were scheduled during the scene on the roof where Jamie and Zoe lure the Doctor into a trap; the first to remove the TARDIS prop and replace it with the glass box containing

Troughton and the fake TARDIS frontage, the second break to move the box containing Troughton to an area of black drapes and superimpose this on the picture as the box faded away, and the third to move the box and Troughton again to the control centre. A recording break allowed Hines and Padbury to move from the citadel roof to the pages of the giant book. Backing the film of the fictional characters fighting, Maloney dubbed in 1'25" seconds of the third (*Scherzo*) movement of the 1880s composition *Symphony No. 7 in E major* by Austrian composer Anton Bruckner; this recording released in 1960 as *Sinfonie Nr. 7 E-dur (Originalfassung)* by Deutsche Grammophon was performed by the Berliner Philharmoniker conducted by Eugen Jochum. "My favourite music," recalled Maloney on the DVD commentary. As the master brain overloaded, the Eidophor projection screen showed a film sequence of brief extracts of the unicorn and the Medusa cut together. The filmed fog loop was superimposed on both the burning control centre and, after a recording break for the artists to move, on the plain set. The Doctor's party vanished in a fade to black, after which the model film of the TARDIS breaking up, used at the end of Episode 1, was shown in reverse, giving the impression of the TARDIS reforming. After the closing credits, a caption reading 'Next Episode: The Invasion' was shown. ■

Left:

The Doctor and Jamie are safe inside the TARDIS... or are they?

PRODUCTION

Sun 9 Jun 68 Harrison's Rocks, Groombridge, E Sussex (Cliff Face); Kenley Aerodrome, Kenley, Surrey (Unicorn)

Mon 10 - Tue 11 Jun 68

Television Centre Puppet Theatre (Model filming)

Wed 12 Jun 68 Ealing Film Studio

Stage 2 (White Void)

Thu 13 Jun 68 Ealing Film Studio Stage 2 (Black Limbo/Battle)

Fri 14 Jun 68 Ealing Film Studio Stage 2 (Sir Lancelot and d'Artagnan)

Fri 21 Jun 68 Television Centre Studio 3 (Episode 1)

Fri 28 Jun 68 Television Centre

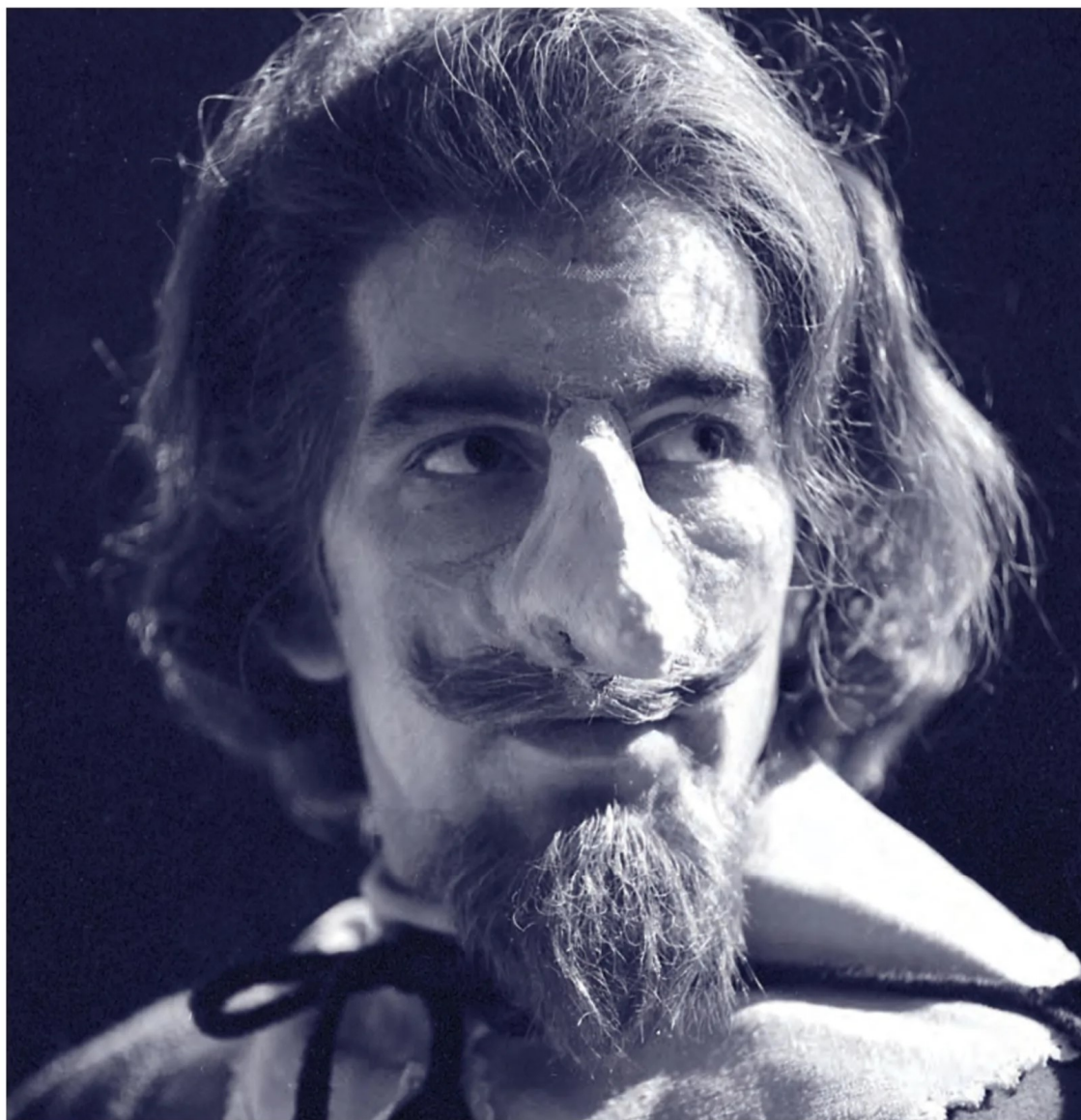
Studio 3 (Episode 2/Episode 3 (start))

Fri 05 Jul 68 Lime Grove Studio D (Episode 3)

Fri 12 Jul 68 Lime Grove Studio D (Episode 4)

Fri 19 Jul 68 Television Centre Studio 3 (Episode 5/Episode 2 (Jamie scenes))

Publicity



Right:

This is not
a false
nose – honest!

▶ *The Mind Robber* was announced in the BBC Drama Early Warning Synopsis on Friday 2 August, and *Radio Times* for Thursday 12 September carried a brief article promoting the new serial entitled *Dr Who and the Mind Robber* with a

photograph of Cyrano; there was also press coverage in the *Daily Express* the day the serial began, with Martin Jackson picking up on the appearance of such ‘fictional’ characters as Cyrano, Gulliver, Lancelot and Blackbeard in his article *The Doctor’s orders*.

Broadcast

- ▶ During transmission of the serial, London Weekend Television (LWT) – one of the new ITV franchises – unveiled their autumn Saturday schedule from October; this included the new Gerry and Sylvia Anderson Supermarionation series *Joe 90* which, according to the *Daily Express* on Monday 30 September 1968, was ‘ITV’s secret weapon against the BBC’s *Dr Who*’.
- ▶ The ratings for *The Mind Robber* were a slight improvement on those for *The Dominators*, although there was a notable slip in chart position for the final episode; however, Episode 5 still captured 13.3% of the potential viewers, with only 9.6% watching ITV. With the restructured ITV networks emerging from transmission disputes, the competition consisted of *Nice Time* (LWT), *Tom Grattan’s War* (Yorkshire), *Time for Blackburn!* (Granada) or *Gentle Ben* (ATV/Southern) for the first three weeks, whereafter the ITV Saturday schedules changed to the new Gerry Anderson series *Joe 90* (LWT/Southern), the popular *Tarzan* (ATV/Yorkshire) and Irwin Allen’s *Voyage to the Bottom of the Sea* (Granada).
- ▶ At the BBC programme review board on Friday 20 September, John Grist (Head of Current Affairs Group, Television) was among those praising the novelty of the serial, to which Shaun Sutton responded that *The Mind Robber* was one of the series’

best scripts and credited the idea to Peter Ling. Further appreciation came from younger viewers in BBC1’s *Junior Points of View* on Friday 20 September when Mark Dughie of Rosehearty asked, ‘Would you please put *Dr Who* on longer. Would you put it on for 20 minutes more and start at 5 o’clock?’ while Graham Ritchie declared, ‘I think *Dr Who* should be on six hours a day and should be on eight days a week.’

- ▶ On Thursday 5 December, an Audience Research Report on Episode 5 of *The Mind Robber* was compiled from 238 questionnaires. It was generally felt that ‘the element of fantasy in *Dr Who* was getting out of hand’ which most felt to be ‘too silly for words’ indicating that ‘*Dr Who* had had his day’. Almost a third of the sample found the story clever and original, although, with the exception of Troughton and Hines, the acting was felt to be below standard;



Left:
Rapunzel waits
for her prince
to come to
her rescue.

children's responses were good, although it was noted that many would not have understood the plot.

- ▶ Catalogued as *Doctor Who and the Mind Robber*, the serial has been sold abroad and seen in Australia, Singapore, Gibraltar, Hong Kong, New Zealand and North America. The 35mm film of Episode 5 was retained by the BBC Archives while the videotapes of the first four episodes were destroyed in the early 1970s. In 1977 it transpired that BBC Enterprises retained all the episodes on 16mm film and had been marketing it as late as 1974. *The Mind Robber* was selected to represent the Troughton era in a season of repeats which began in January 1992 on BBC2; it was broadcast on Friday evenings with late slots for Episodes 3 and 4 due to coverage of the Winter Olympics.

- ▶ *The Mind Robber* was to be Peter Ling's only broadcast *Doctor Who* serial; he discussed a second serial with Terrance

Dicks set in a place where time ran backwards, but this was abandoned. Around 1983 Ling and Hazel Adair were approached by John Nathan-Turner, then-producer of *Doctor Who*, who wished to revive *Compact* under the title of *Impact*. Although the series never made it into production, Nathan-Turner invited Ling to submit a *Doctor Who* storyline. This was *Hex*, in which the Fifth Doctor and Peri come up against the bee-like Hexagorians; the storyline went through three versions, being cut down from six episodes to four, and then reworked as two double-length episodes. Although Nathan-Turner was enthusiastic, script editor Eric Saward was not, and the story was dropped.

- ▶ "An exercise in flexibility as far as everybody was concerned," recalled David Maloney as he looked back at production of *The Mind Robber* for the DVD documentary *The Fact of Fiction*, "and a stimulating exercise."

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Episode 1	14 September 1968	5.20pm-5.40pm	BBC1	21'27"	6.6m (55th)	51
Episode 2	21 September 1968	5.20pm-5.40pm	BBC1	21'39"	6.5m (54th)	49
Episode 3	28 September 1968	5.20pm-5.40pm	BBC1	19'29"	7.2m (45th)	53
Episode 4	5 October 1968	5.20pm-5.40pm	BBC1	19'14"	7.3m (44th)	56
Episode 5	12 October 1968	5.20pm-5.40pm	BBC1	18'00"	6.7m (84th)	49

REPEAT DETAILS

Episode 1	31 January 1992	6.50pm-7.10pm	BBC2	21'26"	2.57m (16th) ¹	-
Episode 2	7 February 1992	6.50pm-7.10pm	BBC2	21'39"	2.64m (20th) ¹	-
Episode 3	14 February 1992	7.40pm-8.00pm	BBC2	19'29"	1.50m (-)	-
Episode 4	21 February 1992	7.40pm-8.00pm	BBC2	19'10"	1.50m (-)	-
Episode 5	28 February 1992	6.50pm-7.10pm	BBC2	17'59"	3.46m (10th) ¹	-

¹ Chart position in relation to BBC2 programmes only.

Merchandise

Peter Ling novelised the serial (including Sherwin's material) as *Doctor Who – The Mind Robber* for WH Allen, reworking the opening on Dulkis from the Dominators into a volcanic encounter with Vesuvius. With a cover painting by David McAllister, the hardback was issued in November 1986 with paperback Book No 115 following from Target in March 1987. The book was issued again in August 1990 with Alister Pearson's artwork from the BBC Video release on the cover. In August 2009, Peter

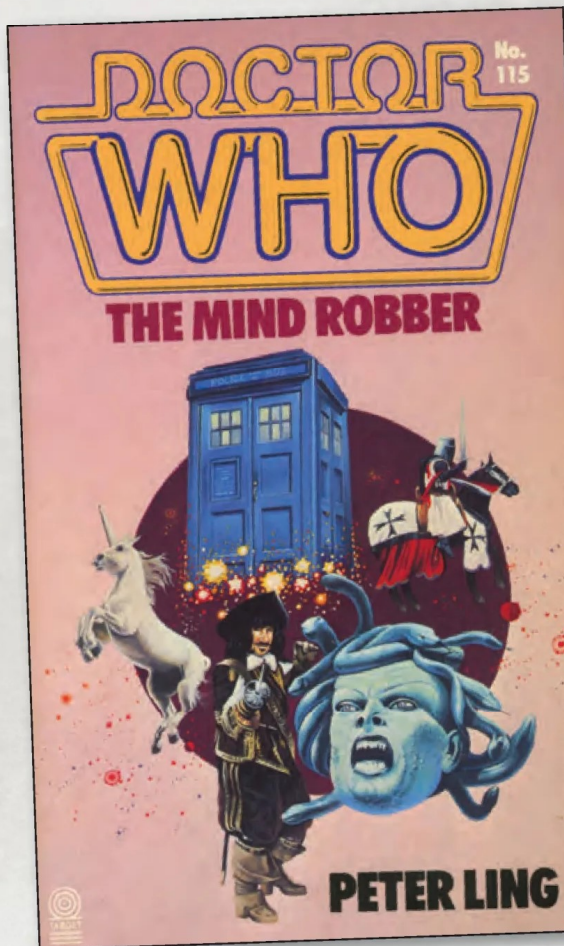
Ling's novelisation of *The Mind Robber* was issued as a BBC Audiobook, read by Derek Jacobi.

Harlequin Miniatures issued model figures of a Clockwork Soldier, the Karkus and a white robot in 1999.

Sound effects for the TARDIS' extra power unit, the white void and Zoe's Theme were released on *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years 1963-1969* issued in 2000 by BBC Music. Music from *The Mind Robber* was also included on disc two of Silva Screen's limited edition 11-disc CD box set *Doctor Who: The TARDIS Edition*, exclusively available from 25 April 2014 to 9 May 2014.



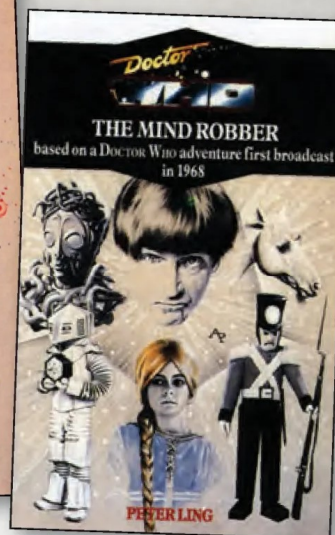
Above: A White Robot was one of the card figures given away with Weetabix breakfast cereal in 1975.



Future Imperfect

In May 1990 BBC Video issued the serial commercially on video with the 'next episode' caption at the end of Episode 5 removed. BBC Worldwide released *The Mind Robber* on DVD in March 2005. As well as the episodes, it included the following features and extras:

► **Commentary** – by actors Frazer Hines, Wendy Padbury, Hamish Wilson, and director David Maloney



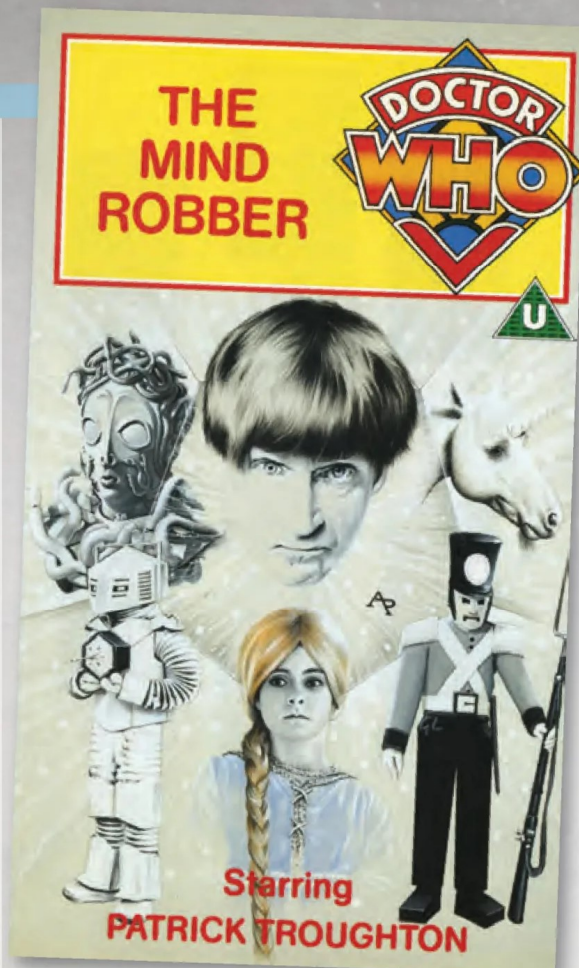
Left: The cover for the novelisation of *The Mind Robber* and (inset) Alister Pearson's cover for the 1990 reprint.

THE MIND ROBBER

STORY 45

Right:

The DVD cover for *The Mind Robber* and (far right) the VHS cover.



Below:

Marc Platt's short story, published in the *Doctor Who Year Book 1992*.

- ▶ **Behind the scenes documentary** - a look at the making of the episodes
- ▶ **Interview** - with actor Frazer Hines
- ▶ **1975 Basil Brush sketch** - featuring a Yeti costume from *The Abominable Snowman* [1967 - see Volume 11]
- ▶ **Photo gallery**

- ▶ **Production subtitles**
- ▶ **Easter egg** - 1992 continuity announcements

The Land of Fiction is featured in the *Doctor Who New Adventures* novels *Conundrum* [1994] and *Head Games* [1995], both written by Steve Lyons, and published by Virgin.

The Doctor returns to the Land of Fictions in Marc Platt's short story, *Future Imperfect*, published in the *Doctor Who Year Book 1992* by Marvel, and discovers that Gulliver was actually Chancellor Goth (Gulliver actor Bernard Horsfall played Goth in *The Deadly Assassin* [1976 - see Volume 26]).

Bernice Summerfield encounters the Second Doctor during *The Mind Robber*, in the comic strip adventure *Time & Time Again* by Paul Cornell, published in *Doctor Who Magazine* 207 in November 1993.

The Karkus and the Land of Fiction return in the Big Finish audio drama, *Legend of the Cybermen*, by Mike Maddox, and released in June 2010. ■



Cast and credits

CAST

Patrick Troughton Dr Who
with

Emrys Jones The Master

Bernard Horsfall A Stranger/Gulliver¹ [2-5]
and

Frazer Hines Jamie

Wendy Padbury Zoe
with

John Atterbury, Ralph Carrigan,

Bill Wiesener, Terry Wright Robots [1,4-5]

Hamish Wilson Jamie [2-3]

Philip Ryan Redcoat [2-3]²

Barbara Loft, Sylvestra Le Touzel³, Timothy Horton, Christopher Reynolds⁴, David Reynolds³, Martin Langley Children [2,5]

Paul Alexander, Ian Hines, Richard Ireson

..... Soldiers [2-3,5]

Christine Pirie Princess Rapunzel [3,5]

Sue Pulford The Medusa [3-4]

Christopher Robbie Karkus [4-5]

David Cannon Cyrano [5]

John Greenwood D'Artagnan and Sir Lancelot [5]

Gerry Wain Blackbeard [5].

¹ Credited as A Stranger onscreen for Episode 2 and in *Radio Times* for Episodes 2-3

² Not listed in *Radio Times* for Episode 3

³ Incorrectly billed as Sylvestra Le Tozel on Episodes 2 and 5

⁴ Incorrectly credited as 'Reynolds' on Episode 2

UNCREDITED

Richard Hallifax Double for Jamie

Christine Pirie Woman's Voice

Richard Ireson Minotaur



CREDITS

Written by Peter Ling
[2-5, Derrick Sherwin uncredited on 1]

Fights Arranged by BH Barry [4]

John Greenwood [5]

Title Music by Ron Grainer and the
BBC Radiophonic Workshop

Special Sound by Brian Hodgson,
BBC Radiophonic Workshop⁵

Visual Effects Designed by Jack Kine
and Bernard Wilkie⁵

Costumes: Martin Baugh⁵

[Susan Wheal on 5, uncredited]

Make-Up: Sylvia James⁵

Lighting: Howard T King⁵

Sound: John Holmes⁵

Film Cameraman: Jimmy Court⁵

Film Editor: Martyn Day⁵

Script Editor: Derrick Sherwin

Designer: Evan Hercules

Producer: Peter Bryant

Directed by David Maloney.

Above:

The Doctor, Zoe and Jamie are unwilling guests in the Land of Fiction.

⁵ Credited on Episode 5 only

Profile

DAVID MALONEY

Director

Born David John Lee Maloney, on 14 December 1933 in Alvechurch, Worcestershire, his parents separated when he was very young. Maloney's mother Esther brought him up as a single parent. He went into foster homes on several occasions. When WWII broke out, he was evacuated to Staffordshire.

Aged 12, Maloney won a place at the local grammar King Edward VI Five Ways School.

In his teens, Maloney became a journalist, spending five years at the *Birmingham Evening Despatch*. After National Service in the RAF, he finally decided to pursue his love of amateur dramatics at Birmingham Theatre School.

On completing his Theatre School studies, his first professional rep

engagement was with the West of England Theatre Company in 1955. Based in Exmouth, the Company toured the area using makeshift venues.

While working at Sheffield Playhouse in the late 1950s he was loaned out to Chesterfield Rep, where he met assistant designer Edwina King, whom he married in 1960. After rep stints in Worthing and Croydon he wound up on the West End stage, with appearances including *The Gazebo* alongside Ian Carmichael at the Savoy Theatre in 1960/1. Excerpts from this play were broadcast from the theatre on BBC TV on 20 September 1960, marking Maloney's TV début.

Despite such highlights, Maloney later reflected he was bored with theatre acting and "didn't see a great future in it", so took a job at the BBC as an assistant floor manager in 1961.

BBC2's arrival in 1964 meant rapid expansion in BBC television and Maloney was promoted to production assistant. He worked as PA on the William Hartnell *Doctor Who* stories *The Romans* [1965 – see Volume 4] and *The Time Meddler* [1965 – see Volume 5].

The BBC's recent expansion made his becoming a director seem a vague possibility. Speaking to *Doctor Who Magazine's* Marcus Hearn in 1993, Maloney recalled entertaining the notion: "There were some directors at the BBC who weren't awfully good. Because of my experience in the theatre and with actors I realised that I could do as well, and better, than some of these directors."

After attending the in-house director's course in 1967, Maloney gained his first directing credits on a two-part *Z Cars* in January 1968. He made two pairs of episodes of the soap *The Newcomers*, before being asked by Shaun Sutton, acting head of drama, to direct his first *Doctor Who*.

Below:
David Maloney was one of *Doctor Who's* most prolific directors.





Maloney was undaunted by the challenge. It was nonetheless a steep learning curve as he admitted to Hearn: “I used to be very nervous in the studios, because you were relying on so many resources, we had so much to do and the effects were always new.”

Maloney’s first filming, on *The Mind Robber* [1968 – see page 6], came in June 1968 and saw him attempting to turn a brown pony into a white unicorn. The imaginative story was a success and Maloney was almost immediately pitched into his second *Doctor Who*, *The Krotons* [1968 – see page 92]. He admitted this was

less successful: “*The Krotons* was regarded at the time as a disaster and I was in the dog house.”

Nevertheless, it wasn’t long before he was re-engaged to direct Troughton’s epic last story, *The War Games* [1969 – see Volume 14]. Maloney took a deep level of creative involvement in the serial’s conception. As suggested by one of his sons, the Romans invading Britain, WWI and the American Civil War were all included in *The War Games*.

While *The War Games* was going out in spring 1969, Maloney had three phone calls in one day offering him other work,

Above:

On location for the filming of *Planet of the Daleks* with Jon Pertwee as the Doctor.

and after completing two more *Newcomers* episodes he gave up his staff director job to go freelance on these three BBC serials. They were a Sunday serial of *Ivanhoe* (1970), Flaubert's *Sentimental Education* for BBC2 (1970) and a Sunday serial of *The Last of the Mohicans* (1971).

1971 brought an episode of *Paul Temple*, a couple of stints on *Owen MD* and children's serial *The Witch's Daughter*. The following year he was in *Softly, Softly: Task Force* and *Kim & Co*, a pan-European series about a boy journalist. Maloney's episodes were filmed as far afield as London, Blackpool, Mull and Copenhagen.

Maloney helmed his third Sunday serial, Roundhead and Cavalier swashbuckler *Woodstock* (1973), before being recalled to *Doctor Who* for the Jon Pertwee story *Planet of the Daleks* [1973 – see Volume 20].

His fourth Sunday serial was *Hawkeye, the Pathfinder* (1973) a sequel to *Last of the Mohicans*, starring John Abineri and Patrick

Troughton. 1974 brought episodes of *Softly, Softly: Task Force*, *Z Cars* and *Sleeping Beauty*, an entry in *Bedtime Stories*, contemporary retellings of fairy stories for adults.

By the time of Maloney's next *Doctor Who*, *Genesis of the Daleks* [1975 – see Volume 23], he found himself in simpatico with the new tougher style of producer Philip Hinchcliffe, and would work almost exclusively on *Doctor Who* for the next two years. "The move was towards being quite frightening and violent and I pushed that and actively participated in it," he told journalist Adrian Rigelsford in 1995.

Significantly, Maloney removed the original opening of *Genesis of the Daleks* as scripted by Terry Nation, which had the Doctor meeting a Time Lord emissary in a dreamlike Japanese garden. Maloney wanted more punch and instead opened with gas-masked soldiers being massacred in slow motion. Nation disliked the sequence of "visual brutality".

Following *Planet of Evil* [1975 – see Volume 24], Maloney's next story, *The Deadly Assassin* [1976 – see Volume 26], brought complaints from self-appointed TV watchdog Mary Whitehouse. Maloney had experimented with using freeze frames on episode cliffhangers. The ending of *The Deadly Assassin* Part Three saw the Doctor's drowning held on screen for several seconds, which prompted Whitehouse to decry it as "sadistic". BBC Director General Charles Curran gave an almost unprecedented apology for the sequence, and the freeze frame was shortened for subsequent repeats. Controversy aside, the episode drew a staggering 13 million viewers and remains one of the programme's most visually arresting and disturbing entries.

The Talons of Weng-Chiang [1977 – see Volume 26] was a glorious blend of *The Phantom of the Opera*, *Fu Manchu* and

Right:
With some of
the cast of
Blake's 7.



Victorian melodramas. Behind the scenes footage of *The Talons of Weng-Chiang* shot for a BBC2 documentary *The Lively Arts: Whose Doctor Who?* reveals Maloney crouching on the floor directing Tom Baker and Deep Roy in rehearsal, showing his affinity with actors.

Throughout his directing career Maloney would rarely work from the gallery, preferring to work in studio with the actors and with a monitor in sight. He often rehired from a pool of actors including Philip Madoc, John Abineri, Hilary Minster and John Franklyn-Robbins. He cast Bernard Horsfall *four* times in *Doctor Who*!

With 45 episodes to his credit, Maloney is *Doctor Who*'s second-most prolific director. While making *Talons*, his final contribution to *Doctor Who*, he prepared to produce a new BBC science-fiction serial *Blake's 7*. Maloney had huge creative input into *Blake's 7*. He produced three series.

In 1981, Maloney produced a gloriously grim six-part adaptation of *The Day of the Triffids*. 1982 saw a return to directing for the prestigious *Play for Today*. He made two plays for BBC Scotland in Glasgow: *Eve Sets the Balls of Corruption Rolling* and *Aliens*. The same year he directed two episodes of police drama *Juliet Bravo*.

He returned to BBC Scotland's Drama unit in 1984, directing two entries in play series *End of the Line*. Directing duties on 1986 business drama *Strike it Rich*, would be Maloney's last BBC work for some time.

From 1985 Maloney began to direct documentaries for the Ethnic Minorities Unit of ITV franchise Central. Asian, Indian and Chinese topics were covered in programmes like *The Pomegranate Princess* (1985), *Pravina's Wedding* (1985), *The Anglo-Indians* (1986) and slavery docudrama *Art of Darkness* (1987). Throughout 1989 he directed factual items for Channel Four's *Here and Now*.



1989 also saw Maloney direct his final work for the BBC, the *Play on One: Clowns* for BBC Scotland but mostly he continued his work for Central and in 1991 directed *Family Pride*, a Birmingham-set Asian soap opera.

David Maloney died on 18 July 2006 from leukaemia at the Marie Curie Hospice, Hampstead, shortly after the death of his wife Edwina. Tom Baker paid tribute in 2007 saying: "Maloney had this fantastic quality that few people have, he compelled affection. And he was marvellously witty and funny and could respond quickly to half-baked ideas. He could winnow out the bad ideas without breaking people's hearts."

Maloney held *Doctor Who* in high regard, as he told *Doctor Who Magazine*'s Richard Marson in 1986: "I always liked to do it, because it was the most imaginative show on a long-running basis."

Maloney's own fertile imagination helped many of his episodes rank among the all-time *Doctor Who* classics. ■

Above: Maloney directed the controversial *Doctor Who* story, *The Deadly Assassin*.



THE INVASION

► STORY 46

The TARDIS lands on late twentieth-century Earth. There, the Doctor, Zoe and Jamie discover that Tobias Vaughn, the sinister head of the global International Electromatics organisation, is in league with the Cybermen who are poised to launch a full-scale invasion.



Introduction

In the closing moments of *Dark Water* [2014 – see Volume 79], Cybermen stomp down the steps of St Paul’s Cathedral. It was of course a nod to the cliffhanger of *The Invasion* Episode Six, when another band of Cybermen emerged from the sewers in front of the same London landmark. Who knows what draws these soulless cyborgs to this location? Perhaps the evil Time Lady Missy, who’d been seen the episode before *Dark Water* watching *In the Forest of the Night* [2014 – see Volume 79] on her iPad, had also been watching *The Invasion*, and released the Cybermen there as a nostalgic backdrop to her showdown with the Doctor.

The Doctor himself is certainly drawn to London: the very first story – *100,000 BC* [1963 – see Volume 1] is set in London. And much like *The Invasion*, *The Dalek Invasion of Earth* [see Volume 4] took full advantage of the capital’s most famous

sights. Photographs of Daleks in Trafalgar Square, and trundling across Westminster Bridge in front of the Houses of Parliament, are some of the most arresting images the series has produced, regularly appearing in print for well over 50 years.

So it’s no surprise that when the Doctor finds himself in London, he can often be seen in the vicinity of a famous monument. In *The War Machines* [1966 – see Volume 8] the recently completed Post Office Tower looms above him, the TARDIS lands in front of Tower Bridge in *Resurrection of the Daleks* [1984 – see Volume 39], the London Eye played a part in *Rose* [2005 – see Volume 48], and the Doctor rides a motorbike up the side of the Shard in *The Bells of Saint John* [2013 – see Volume 72]. UNIT also gets in on the act, making the Tower of London its headquarters.

Of course, *The Invasion* is the story that introduces UNIT. It’s a template of sorts for the years that followed, when the Doctor would be exiled to Earth and become UNIT’s scientific adviser. Many Pertwee stories would re-enact military forces battling on the streets, and frantic rescue operations featuring helicopters. The Master, often to be found in league with some alien force, would go on to fulfil a role occupied here by the suave Tobias Vaughn – a villainous businessman who foolishly believes he can profit from an alliance with the Cybermen.

Strangely, however, with a couple of rare exceptions, the Third Doctor’s work with UNIT took him away from London, which makes this inaugural outing something special, and emblematic of a certain brand of *Doctor Who* adventure. ■

Below:

The Brigadier leads his UNIT soldiers on the offensive.



'THE INVASION IS A TEMPLATE OF SORTS
FOR THE YEARS THAT FOLLOWED, WHEN
THE DOCTOR WOULD BE EXILED TO EARTH.'

EPISODE ONE

The Doctor, Jamie and Zoe find themselves back in the TARDIS. [1] The Doctor checks the scanner; they are in space on the dark side of the moon. A missile is fired at them. The Doctor dematerialises the TARDIS and they land on Earth, in a field.

The landing and visual stabiliser circuits are faulty so the Doctor suggests they visit their old friend Professor Travers. They emerge from the now-invisible TARDIS and wave down a lorry. The driver gives them a lift and explains that company security are after him. They are inside a compound belonging to International Electromatics, the biggest electronics manufacturer in the world.

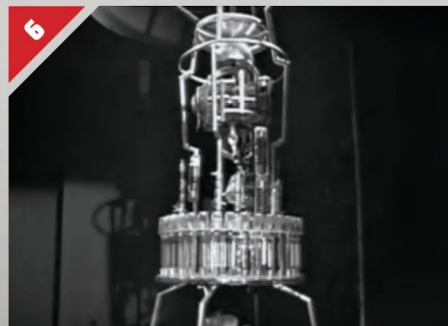
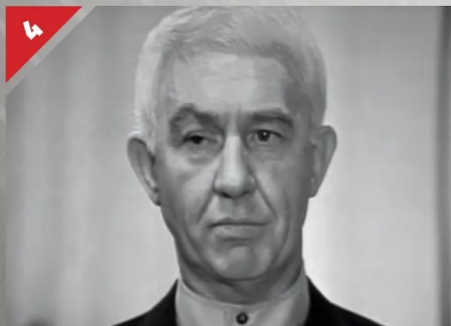
They manage to make it past the guard post but have to pull over as two motorcyclists catch up with them. The Doctor, Jamie and Zoe flee as the motorcyclists kill the driver.

The Doctor and his friends arrive at Travers' house but the doorbell is answered by a woman, Isobel. [2] She says that Travers is in America and mentions that her uncle, Professor Watkins, works for International Electromatics.

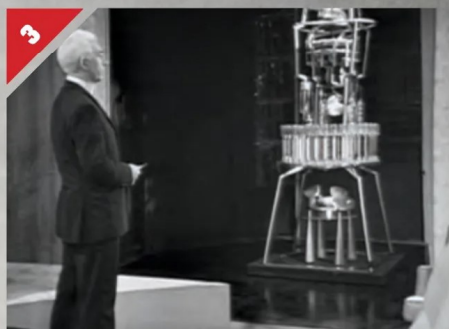
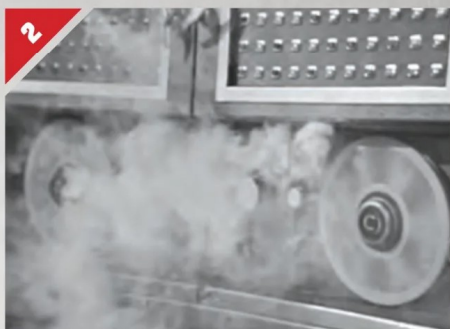
While Zoe models for Isobel, [3] the Doctor and Jamie visit International Electromatics. The reception computer denies them entry so they look for another way in, unaware they are being watched by two men, Tracy and Benton – and via a camera by International Electromatics' director, Tobias Vaughn, and his security chief, Packer. [4]

The Doctor and Jamie are caught and taken to Vaughn's office. [5] He explains that Watkins refuses to see anyone. Jamie mentions the circuits and Vaughn offers to help. The Doctor hands them over and Vaughn gives Jamie a radio.

Packer shows the Doctor and Jamie out. After they have gone, Vaughn presses a switch and a wall tilts open to reveal a pulsating alien machine. [6]



No broadcast images of Episode One are available. Representative images used.



EPISODE TWO

The Doctor and Jamie are followed down the street by Benton and Tracy. Realising they are trapped, the Doctor and Jamie surrender.

Zoe is concerned that the Doctor and Jamie haven't returned so sets off with Isobel to find them.

The Doctor and Jamie are taken to a transport plane. Inside, they are reunited with Brigadier Lethbridge-Stewart, whom they met when he was a Colonel. [1] He explains that he is now in charge of an intelligence group called UNIT. They have been keeping a check on everyone who goes into the IE building.

Zoe and Isobel enter the IE building. Zoe confuses the reception computer enough to make it explode. [2]

The alien machine informs Vaughn that the Doctor and Jamie are known to it from Planet 14 and must be destroyed. [3] The Brigadier shows the Doctor and

Jamie a photograph of a UNIT agent, who they recognise as the lorry driver. The Brigadier gives the Doctor a two-way radio and transport back to London, but when the Doctor and Jamie arrive at Isobel's house it is empty.

Vaughn questions Zoe and Isobel. [4]

The Doctor calls the Brigadier, who confirms that two girls have been seen entering the IE building. The Doctor and Jamie steal into a warehouse at the back of the building where they are surprised to discover that one of the workers seems to have superhuman strength. [5]

Packer informs Vaughn that the Doctor and Jamie have been spotted in the warehouse. Vaughn tells him to take Zoe and Isobel down there.

In the warehouse, two workers place the unconscious Zoe and Isobel in crates and carry them away. The Doctor and Jamie enter, having heard the girls scream, but are captured by Packer. "Like rats in a trap!" [6]

EPISODE THREE

Vaughn appears in time to call Packer off. He offers to let them check all the crates leaving the warehouse. But as they step outside, the freight train is already leaving. [1]

Vaughn gives the Doctor and Jamie a lift to the compound so they can meet the train. The Brigadier orders Captain Turner to follow them in a helicopter.

The Doctor and Jamie are driven into the IE compound. Vaughn shows them into his office, which is an exact duplicate of his office in London. [2]

Packer takes the Doctor and Jamie to Watkins' workshop to speak to the Professor. [3] Their conversation is monitored by Vaughn. Watkins has developed a teaching machine called the Cerebratron Mentor that induces emotional changes in its subject.

The Doctor disables the hidden camera, permitting Watkins to tell him

that he is being blackmailed by Vaughn who is holding Isobel prisoner. Watkins thinks Vaughn intends to control the electronics industry of the world.

Vaughn enters with Packer and admits he has Zoe captive. He wants the Doctor's "travel machine" and gives him an hour to consider.

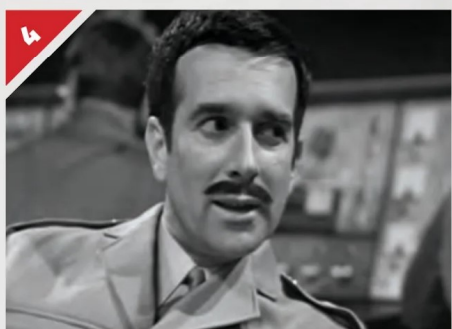
Packer leads the Doctor and Jamie away. The Doctor distracts him, enabling him and Jamie to escape in a lift. [4]

The Doctor breaks the controls to halt it between floors, then they climb through a hatch in the ceiling. [5]

Vaughn realises the Doctor and Jamie are in the lift shaft and sends the lift up after them, but they make it onto the roof and get away using the fire escape.

Vaughn puts the compound on alert. Meanwhile, the Doctor and Jamie creep inside a train wagon and open a crate. It contains something cocooned in plastic. They hear some guards approaching so Jamie hides inside the crate – and the cocoon begins to move! [6]





No broadcast images of Episode Four are available. Representative images used.

EPISODE FOUR

The guards move on so Jamie and the Doctor emerge from their hiding places. [1]

Vaughn tells Packer that after the forthcoming invasion he will control their “allies”. Vaughn believes that Watkins’ machine can be used to destroy them. [2] The alternative is that when their allies take over, they will be converted and cease to be human.

Vaughn uses the compound’s public address to tell the Doctor to give himself up or Zoe will pay the consequences. The Doctor and Jamie spot Zoe and Isobel imprisoned in one of the IE offices.

The Doctor radios the Brigadier to send the helicopter to the roof of the IE complex. Vaughn spots the helicopter and orders the guards to shoot it down.

The Doctor and Jamie reach the roof as the helicopter lowers a rope ladder. [3] The Doctor drops the ladder over the side

of the building and Jamie climbs down to where Zoe and Isobel are being held. Zoe opens the window and ascends the ladder, followed by Isobel. The Doctor and his friends fly off to safety.

Vaughn orders Packer to load the Cerebratron Mentor into his car. They are returning to London. The invasion will now be brought forward to take place in 24 hours!

The Doctor and his friends are taken to see the Brigadier. [4] Learning of some recent UFO sightings, the Doctor suspects Vaughn is moving an alien invasion force to IE’s London building.

Vaughn calls Major General Rutledge at the Ministry of Defence. [5] Rutledge is under Vaughn’s control and he agrees to stop UNIT investigating IE’s activities.

The Doctor and Jamie row a canoe into IE’s London premises and enter a warehouse to see one of the crates being opened. Two technicians attach tubes to the cocooned object and the creature inside bursts out. A Cyberman! [6]

EPISODE FIVE

The Doctor and Jamie return to the UNIT plane. The Doctor thinks Vaughn is gathering an army of Cybermen in London's sewers.

The Brigadier goes to see Rutledge. Rutledge refuses to authorise an investigation into IE without proof. After the Brigadier leaves, Rutledge contacts Vaughn who summons him to the IE building. There, he tells Vaughn they only have two days before UNIT takes action. [1] Vaughn consults the alien machine and it agrees that the invasion will take place at dawn.

Vaughn decides to test the Cerebratron Mentor. His head research assistant, Gregory, connects it to a newly revived Cyberman and induces fear. The Cyberman screeches, rips itself free and lurches off into the sewers. [2]

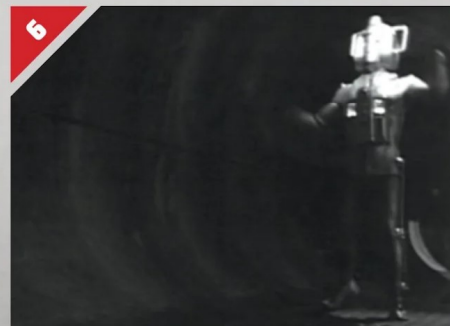
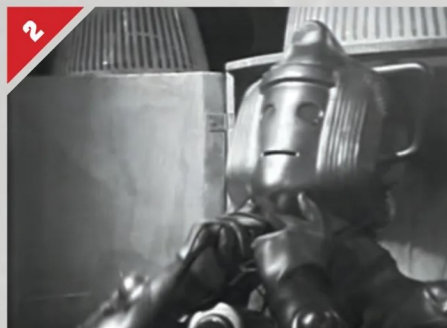
In the plane, Isobel suggests proving that there are Cybermen in the sewers

by photographing them. The Brigadier refuses to let her be the one to do it. Isobel thinks he is being sexist so she and Zoe leave for London with Jamie.

The Doctor discovers that Jamie's radio and every item of UNIT equipment built by IE contains a mysterious micro-monolithic circuit. [3]

The alien machine tells Vaughn that Cyber-transmitter units will be launched into orbit one hour before the invasion. After the invasion, they will select suitable humans for conversion. [4]

Jamie, Zoe and Isobel are driven to London by Corporal Benton. He drops them off near the IE building where they open a manhole and climb down into the sewers. [5] They are spotted by a policeman who follows them. In the tunnel, Zoe spots a figure moving in the darkness. Isobel starts photographing it. The policeman takes a different tunnel and is killed by two Cybermen. Jamie, Zoe and Isobel have no means of escape as a Cyberman lurches towards them! [6]





EPISODE SIX

The fear-induced Cyberman staggers straight past them. Turner and Walters arrive with some UNIT troops and face the Cybermen, [1] allowing Jamie, Zoe and Isobel to escape. Jamie is the last to emerge and a Cyberman grabs his leg [2] but Walters bludgeons it until it releases him.

The Doctor examines the circuits at Watkins' home laboratory while Isobel develops her photographs. Unfortunately they are very blurred.

Gregory and Watkins come to Vaughn's office to deliver the Cerebratron Mentor. Vaughn tests the machine on Watkins until Gregory begs him to stop. Watkins tells Vaughn he will kill him given the chance, so Vaughn gives him Packer's gun. Watkins shoots, but Vaughn's body is cybernetic and he is unhurt. [3]

Walters reports to the Brigadier that Watkins has been spotted leaving the

IE building. Captain Turner leads a UNIT assault platoon to rescue Watkins. Gregory describes the assault to Vaughn, [4] Vaughn then has him sent to the sewers where he is executed by the Cybermen.

The Doctor deduces that the Cybermen intend to use the micro-monolithic circuits to broadcast a hypnotic signal. The only way to block the signal is with a depolariser, worn at the back of the neck.

In Vaughn's office, the alien machine confirms it is ready to transmit the Cyber-signal. Vaughn tells Packer that in a few minutes he will control the world (they have both been implanted with depolarisers).

As dawn breaks, the signal is transmitted and people collapse all over London. [5] The Doctor's friends all have depolarisers and are unaffected but the Doctor's has fallen off and he loses consciousness. Hundreds of Cybermen emerge from London's sewers and march through its streets. [6]

EPISODE SEVEN

Zoe restores the Doctor's depolariser and he wakes up. Turner radios the Brigadier who reports that the streets are packed with Cybermen, but Walters will try to get through to them.

The alien machine informs Vaughn that the invasion force is preparing to home in on a radio beam transmitted from the IE compound. Vaughn orders Packer to recapture Professor Watkins.

Walters reaches Isobel's house and evacuates everybody through the back as Packer smashes open the front door and opens fire. [1] Watkins and Jamie are both injured but the Doctor and his friends get back to the UNIT plane. The Doctor says they must stop the Cyber-control signals, which are coming from somewhere near the Moon. The Brigadier remembers that the Russians have a rocket ready to launch – they could put a warhead on it. He sends Turner to the Russian rocket

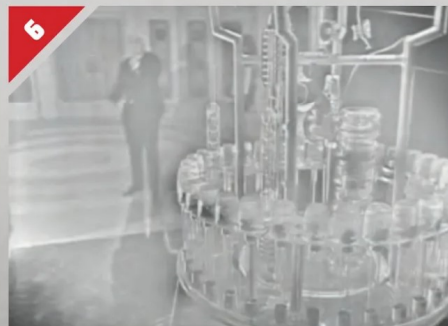
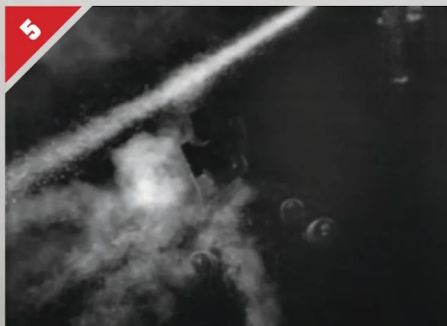
base. But they need time, so the Doctor offers to go and talk to Vaughn.

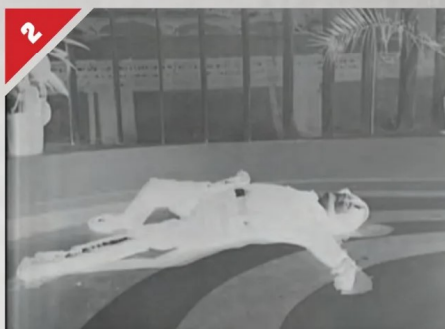
Vaughn and Packer are discussing invasion plans when the Doctor's face appears on a security monitor. "I hope I haven't called at an inconvenient moment, but I would rather like a word with you." [2]

Vaughn boasts to the Doctor that the Cybermen are conditioned to obey his orders. But, the Doctor points out, the Cybermen out in space won't be. [3]

The Brigadier, his men and Zoe arrive at Henlow Downs defence base and start reviving the crew, beginning with Major Branwell. [4] Sergeant Peters detects the invasion fleet approaching on the radar. Zoe realises that if the missiles are set carefully they can set up a chain reaction. She makes the necessary calculations and the missiles destroy the invasion fleet. [5]

The alien machine informs Vaughn that the Cybermen will now use a Cyber-megatron bomb to destroy all life on Earth. [6]





EPISODE EIGHT

Vaughn destroys the alien machine with the Cerebratron Mentor. The Doctor tells Vaughn that the Cybermen will use the radio beam being transmitted from the compound to guide their bomb. [1]

Packer rushes in to say that the Cybermen are in the IE building. One follows him into the office and kills him – [2] then the Doctor destroys it using the Cerebratron Mentor. He appeals to Vaughn for help. Vaughn agrees, because he now hates the Cybermen.

The Brigadier provides a helicopter to take the Doctor and Vaughn to the compound. The Russians fit a warhead to their rocket and it takes off.

The Doctor and Vaughn creep through the compound. Vaughn uses the Cerebratron Mentor on a Cyberman. [3]

The Brigadier and his soldiers enter the compound and engage the Cybermen. [4]

The Doctor and Vaughn reach the control room – and four Cybermen burst out of a nearby building. Vaughn destroys three of them with the Cerebratron Mentor but the fourth kills him. The Brigadier and his men arrive on the scene and destroy the Cyberman and the transmitter as the Doctor poses for photographs. [5]

Back in the UNIT plane, the Brigadier calls the defence base to tell them that the Cybermen can no longer deliver their bomb. But the spaceship is still sending out its hypnotic signals – and now it's heading for Earth...

The spaceship drops the bomb but the crew at Henlow Downs defence base destroy it. The Russian missile wipes out the Cyberman spaceship. [6]

Jamie has recovered from his injury and he joins the Doctor, Zoe, Turner and Isobel in the Jeep back to the TARDIS. The Doctor locates the TARDIS, steps inside and it becomes visible. Jamie and Zoe join him inside and it dematerialises.



'BOBI BARTLETT OPTED FOR A NEW,
TOUGHER LOOK TO THE CYBERMEN.'

Pre-production

Knowing that the Cybermen were a firm favourite with *Doctor Who* viewers, producer Peter Bryant requested a fifth story to feature them from their co-creator Kit Pedler in spring 1968. Pedler's previous storyline, *The Wheel in Space* [1968 – see Volume 12], was then still being prepared for production, having been written up as a full script by David Whitaker. Pedler set about drafting an outline referred to as *Return of the Cybermen*. It had been the production team's intention that Whitaker would again assemble Pedler's concepts into scripts, but Whitaker was busy elsewhere on series like *Mr Rose*. They next approached Pedler's former writing partner Gerry Davis, but Davis was now script editor on BBC1's *The First Lady*. Bryant next turned to Derrick Sherwin, his outgoing script editor who was now planning to become a producer on a BBC play series...

Near-future Earth

"It landed on my plate," recalled Sherwin in the DVD documentary *Second Time Around: The Troughton Years*. When the serial was formally commissioned as the eight-part *The Invasion* on Monday 6 May 1968, it was agreed that Sherwin would write the story based on Pedler's notes; a target delivery for the scripts was Saturday 1 June. In fact, Sherwin had considered this serial for some weeks. Originally intended as a six-episode story when planned in late December 1967, this would be the first



story to go into production after the summer break.

A major influence on *The Invasion* was the recently broadcast serial *The Web of Fear* [1968 – see Volume 11] in which the Doctor worked alongside Professor Travers and his daughter Anne, plus an army unit led by Colonel Lethbridge-Stewart. To recapture the atmosphere and military action style of this story, the same director, Douglas Camfield, was engaged to work on the serial. Sherwin saw the notion of the Doctor working alongside a scientific/military organisation on a near-future Earth as the series' way ahead; the format allowed more exterior filming of action sequences, and would be cheaper to produce as it would not require such specialist design work. Sherwin had strong memories of BBC TV's *Quatermass* serials of the 1950s, and recalled that their authenticity had been a major element of their success; presently, *Doctor Who* often

Above: Lethbridge-Stewart is the head of UNIT and is now a Brigadier.

Right:

The TARDIS deposits the Doctor and his companions in a field.

featured outlandish space stories. The new military characters would lighten the load on the show's lead actor, Patrick Troughton, an idea the star enthusiastically received. If this 'pilot' serial proved successful, Bryant felt that it could be adopted fully for the 1969/70 series.

Terrance Dicks now officially took over as script editor from Sherwin, having been an uncredited assistant story editor since early 1968. As script editor, Dicks' only objective – as he saw it – was that each week the production team delivered 24 minutes 30 seconds of broadcastable television. He was less than pleased with some of the scripts which had been lined up by his predecessors. *The Invasion* was, he felt, overlong.

On Tuesday 7 May 1968, Camfield was already discussing the use of Professor Travers and Colonel Lethbridge-Stewart in the new Cyberman story with Mervyn Haisman and Henry Lincoln (AKA Henry Soskin), the writers of *The Web of Fear* and owners of the characters.

On Monday 13 May, Bryant indicated that Pedler's synopsis as submitted would really only make a four-part serial and 'we propose using little of his actual stuff, the whole thing is really to make him feel

integrated with the project as far as possible'. The payment made to Pedler on Tuesday 14 May covered his idea, storyline and use of Cybermen and Cybermats (although ultimately the latter did not appear in the story). Dicks recalled that Pedler resented simply being a 'thinktank' of ideas by the production office, and wanted more involvement in the creative process.

Bryant had reservations about bringing back Travers



and Lethbridge-Stewart. The role of Travers, as envisaged for *The Invasion*, was not substantial enough to merit hiring guest-star Jack Watling to recreate his role. Similarly, Bryant did not want to be forced to pay a larger fee than necessary to re-hire Nicholas Courtney if another similar character to the Colonel could be developed and the part recast. On Wednesday 29 May, Bryant enquired with BBC copyright if it would be possible to do this, or if they would be obliged to use Haisman and Lincoln's characters. By Friday 31 May, it had been decided that while Travers would be replaced with a new character, any officer replacing Lethbridge-Stewart would be too similar to the Colonel and thus allow Haisman and Lincoln to claim their rights. It was therefore agreed that the Colonel would be used with a nominal payment made to the writers. Troughton was disappointed when he learned that Watling was not going to be re-hired. The non-use of Travers and the use of the Colonel in seven of the eight episodes was confirmed to Haisman and Lincoln on Friday 21 June.

Lethbridge-Stewart would return, promoted to the rank of Brigadier, and now head of the new scientific/military investigative force – United Nations Intelligence Taskforce or UNIT – created

Connections: Begin. Real X sum positive

When Zoe destroyed the IE reception computer, she did so by setting it a problem in ALGOL; short for ALGOarithmic Language, this was the name given to a family of

iterative computing languages and first used in 1958.



as part of a potential new format for *Doctor Who* by Sherwin. Travers and his daughter were replaced with Professor Watkins and his niece Isobel, and if Isobel proved popular, she could possibly be the Doctor's new companion should the Earthbound format be adopted in 1969. Another character from *The Web of Fear* initially considered for a return was Driver Evans, the cheerful and mildly comic Welshman; however, the BBC were wary of implying that the Welsh were cowards.

Modern clothes

Formal approval for Sherwin to write the serial was given to Bryant on Monday 8 July, by which time Sherwin had drafted much of the scripts. The story concerned the Cybermen's attempt to invade an Earth of the near future, using both the rodent-like Cybermats and a giant computer corporation to execute their plans; the company with its remote, secretive factory was inspired by the 1955 BBC TV serial *Quatermass II*. It was intended that after establishing UNIT in the early episodes, the Cybermen would be revealed midway through the story.

While *The Invasion* was the first serial in production for the sixth recording block of *Doctor Who*, it would be the third in transmission order for the 1968/9 series of the programme (both *The Dominators* [1968 – see Volume 12] and *The Mind Robber* [1968 – see page 6] being held over from the fifth recording block).

The scripts for Episodes One to Five of *The Invasion* had been formally accepted by the BBC on Tuesday 11 June 1968, followed by the remaining three on Tuesday 27 August. In the scripts for Episode One, it is noted, 'We see the Dr seated in his chair where we left him before the TARDIS broke up in the previous story,' and when the Doctor (generally referred to as 'Doctor Who') prepares to leave the TARDIS he comments to Zoe that he and Jamie will 'tell you about the Yetis on the way' to visit Travers. Isobel was described as in 'her early twenties'; when Zoe donned her modelling gear, the script noted 'Zoe has changed now into some modern clothes part of which is a long feather boa'. Isobel commented in Episode One that Professor Watkins worked at the Cavendish Laboratories, a scientific testing establishment based in Chelmsford. The IE Reception area was described as



Left:
Isobel has the
photo op of
the century!

Right:

The Cybermen sport 'ear muffs' for the first time.



'modern, clean-cut interior – sterile and functional. There is no furniture apart from the seats which face the computer reception machine. There are four of these, each with its one microphone placed before it. There are no personnel... we see an electronic eye on one wall glow with light and automatically follow [the Doctor and Jamie]. (This looks rather like the air blowing duct opening over an air liner seat, with hexagonal grid at the mouth. It has universal movement)... [The Doctor] sits on one of the seats facing a machine. He presses a button as directed to do by the operation notice before him... The computer whirrs smoothly into action.' In Episode Two, when Zoe set the ALGOL problem, the computer starts 'making characteristic 'groaning' noises of large digital machine'.

Vaughn was described as 'a calm, confident, smart and respectable tycoon type. He is full of quiet charm, urbane and well-mannered', speaking with a 'silky voice' while Packer was 'blunt, cold and apparently without emotion'; Vaughn's office is 'like the reception hall of the building – cold, functional but smart'. At the end of the episode, Vaughn 'takes out a perfectly ordinary-looking fountain

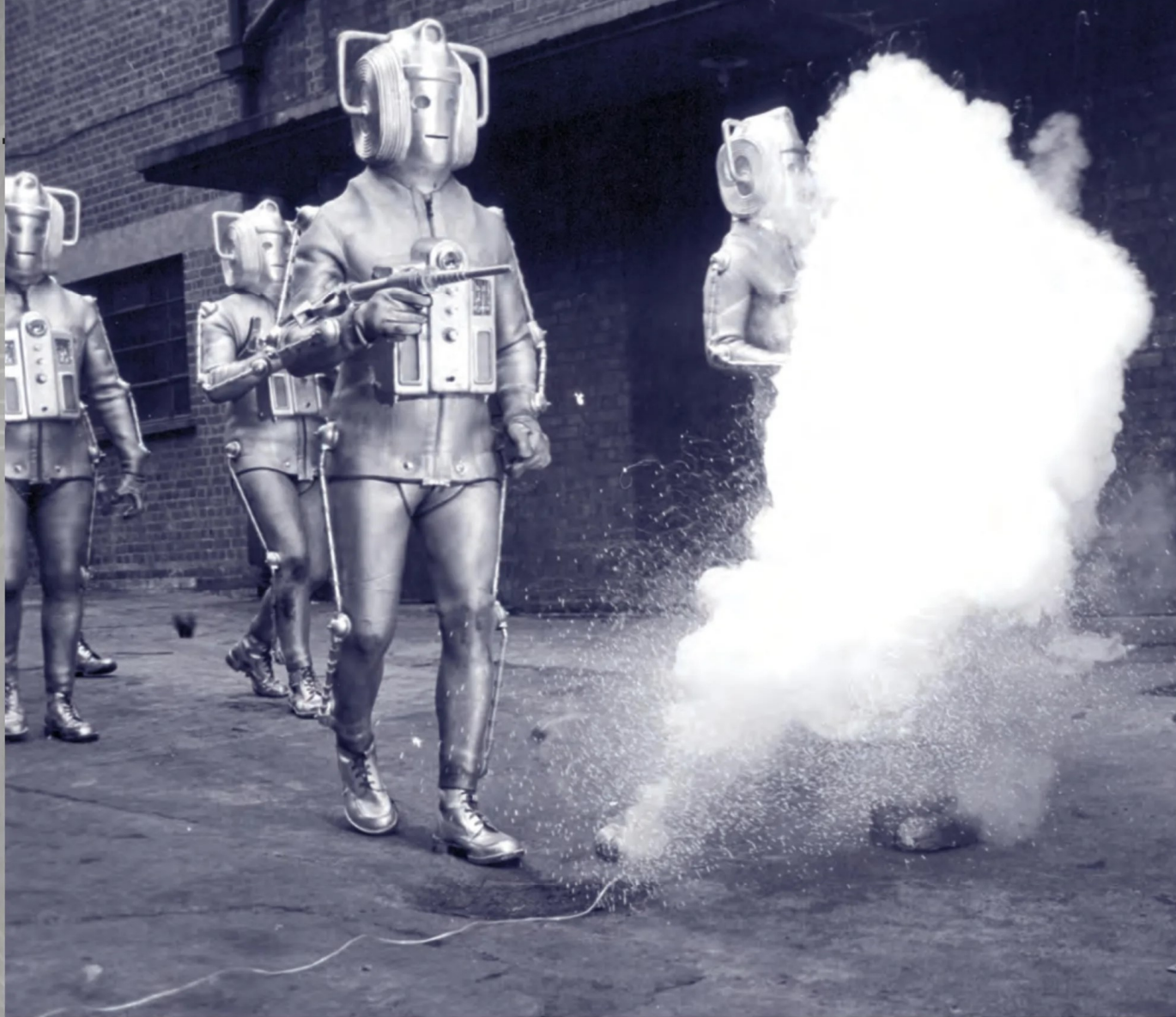
pen and presses the clip. The tip of the pen glows slightly and we hear a thin, electronic buzz.' This opens the secret compartment which conceals 'a mysterious shape behind an opaque, fluorescent wall, patterned into panes of typical Cybermen hexagonal shapes, which begin to pulse with light and emit a rapid crescendo of electronic sound and as though it were coming to life...' this was referred to in later scripts as the 'Cyber Director' and which in the script for Episode Two was described as 'not identifiable at this time as having anything to do with the Cybermen... This is basically a metallic brain-case-shape pulsating with periodic inner pressure light coming from inside it. To it go large coils of corrugated tube from peripheral machinery composed mainly of large electrical coils (spring shaped) flashing with light. The surface of the brain case is covered in veins and small points of light are tracking over it. This whole complex is housed in a transparent unit which has various electronic leads running to it. The whole complex begins to pulsate with light and sound when it is revealed. When the Cyber Director speaks it is with a synthetic voice but the word formation is perfect, well modulated, controlled and completely without emotion.'

Cerebratron Mentor

In Episode Two, Gregory was 'an intense little man'. UNIT was based in the Ops Room of a plane 'with radio tracking boards and a small but efficient crew of men. Dressed in military uniforms with a large badge on their lapels – U.N.I.T. 2'; the Brigadier was named as 'Lethbridge-Stuart' throughout the scripts.

The script for Episode Three described Professor Watkins as 'a small, middle-aged stubborn little man with

'VAUGHN WAS DESCRIBED AS 'A CALM, CONFIDENT, SMART AND RESPECTABLE TYCOON TYPE'.'



Above:
A special effect
is triggered for
the attack of
the Cybermen.

a balding head and short-sighted bespectacled eyes'. Packer did not have a wrist radio in the scripts but talked to his men via the telephone in the lift.

In Episode Four's script, Major General Rutledge is 'about forty, greying and with a nervous disposition which he covers up in normal circumstances with a false bonhomie'. The UFOs seen in the Brigadier's photographs were described as 'elongated hexagonal shapes'. To revive the Cyberman at the end of Episode Four, the warehouseman uses a 'bioprojector' which the script noted 'is the same machine we saw in a previous Cyberman story, *The Tomb of the Cybermen* [1967 - see Volume 10]'.

In the sewers at the end of Episode Five, 'The nearest Cyberman operates it's [sic] chest unit. The policeman is struck by it.

He screams. His image fluctuates briefly between positive and negative as he falls to the floor.' In Episode Six, the rehearsal script had several references to another UNIT soldier, Harris, getting a grenade splinter in the shoulder during the opening sewer scenes. The telecine of the missiles at Henlow Downs was specified in the script for Episode Seven as 'Nike-Zeus Stock' and the stage directions also noted that the ships of 'the Cyber transporter fleet... are cylindrical in shape and have hexagonal patterns on their structure'. During Episode Eight, the Cyber-Director originally opened up to reveal the Servo Robot from *The Wheel in Space*; Vaughn destroyed this with the Cerebratron Mentor before turning the machine on the Director itself. In UNIT's first battle at the compound, the group was to take

on just four Cybermen armed with a Cyber Bazooka. The Brigadier originally accompanied Isobel and Captain Turner when the Doctor's party returned to the field where they left the TARDIS.

The recapture of Professor Watkins from Gregory in Episode Six was originally to be shown in a film sequence on a country road. An IE car carrying Watkins, Gregory and some guards drives quickly along the road, followed by a car driven by Benton who radios ahead to Captain Turner who is in a Jeep parked in a side road with three soldiers. As Gregory's car approaches the intersection, the Jeep shoots out and blocks the road, with Benton's car cutting off the IE vehicle's retreat. As the IE guards engage in gunfire, Watkins gets out of the car and runs towards the UNIT men. Gregory attempts to shoot the professor, but Benton fires first, hitting the engineer. The remaining IE guards flee into the woodlands. The subsequent scene in Vaughn's office then had Vaughn telling Packer that Watkins could be picked up after Cyber control is established in five and a half hours' time.

Sabotage

The suggested montage of early morning London streets in Episode Six included 'a milkman on his rounds... the crate of bottles drop from his hands... a paper boy on his rounds crashes his bicycle... a car swerves across the road...'

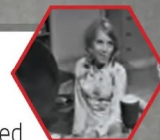
The Episode Three scene of the Brigadier having the Captain trail the Doctor and Jamie by helicopter was rewritten on Friday 10 May; the scene of the Brigadier being informed about the Cyber Megatron bomb in Episode Eight was rewritten on Monday 22 July; and the scene of the Doctor's party flagging down the lorry in

Episode One was rewritten on Wednesday 7 August.

On Thursday 8 August the film sequences of the Doctor's party travelling with the lorry driver were all rewritten through to their arrival at Travers' home, along with the Doctor confronting the reception machine, Benton and Tracy watching for the Doctor on the roof, and the Doctor meeting Vaughn in Episode One. In Episode Two, the film sequences with the Doctor, Jamie and two UNIT agents were reworked along with Zoe talking to Isobel, and the Cyber Director telling Vaughn about the Doctor's machine. Changes to Episode Three included the UNIT helicopter trailing the Doctor and Jamie, the Doctor and Jamie discussing why Vaughn should let them see Watkins, the Doctor sabotaging the lift, and the Doctor and Jamie's flight down the fire escape (with the Doctor remarking, "I think I've had enough of lifts for one

Connections: Teddy

▶ A piece of music used in Episode Two was "33" of *Teddy Bear's Picnic* played by Henry Hall and his Orchestra (Columbia FB 2816) and performed by 'Gilbert Russell' (ie Val Gosling), with the 1932 recording being played to Zoe by Isobel.



Below:
"Don't look down, Jamie."



Connections: Pop goes Frazer

► Frazer Hines made a bid for pop stardom during the making of *The Invasion*. Via his showbiz charity footballing, Hines had met songwriters Barry Mason and Les Reed who wrote him a 'comedy number' entitled *Who's Dr Who?* Released on the Major Minor label on Friday 11 October (MM 579), Hines' backing vocals were provided by his nephews and the sons of producer Tommy Scott,

who had penned the B-side, *Punch and Judy Man*.



Right:

Turner, Zoe and Jamie go for a spin.

day!"). Episode Four had changes made to the Doctor and Jamie eavesdropping on Packer, part of the rooftop rescue of Zoe and Isobel, and the Doctor arriving at the warehouse by canoe. Alterations to Episode Five included the testing of the Cerebratron Mentor on a Cyberman, the girls leaving to photograph the Cybermen and the first few sewer scenes. The revisions on Episode Seven included the arrival of Sergeant Walters and Packer at Travers' house.

Further re-writes were carried out on Friday 9 August: In Episode Two, Tracy and Benton catching up with the Doctor and Jamie was reworked along with the

arrival at the UNIT aircraft, the Doctor and Jamie entering the IE railway siding, and Gregory's report on the TARDIS circuits. Episode Four had Zoe and Isobel arriving at the IE compound changed, along with the subsequent film sequence of the girls' rescue (much of which was originally written for studio recording). In Episode Seven, Jamie and the Professor being injured by IE gunfire was rewritten, along with the Brigadier directing the UNIT helicopter to rescue Turner's party, Packer worrying about the Doctor's party escaping Cyber control, the Doctor asking Vaughn if he can trust the Cybermen, and the report that Turner has crossed the Russian border. The Episode Eight scene of the Doctor and Vaughn taking to the roof was changed along with parts of the UNIT battle. The end of the film sequence originally ran longer; after the Doctor has been rescued, the Brigadier hurls a

grenade into the building containing the radio transmitter. A Cyberman staggers out billowing smoke and falls from the roof, narrowly missing Isobel who is taking photographs of the Doctor below.

The Episode Eight scene of the Doctor talking to the Brigadier from the helicopter was reworked on Tuesday 13 August; in this version, the pilot's name was given as Love. On Monday 26 August, the Episode Six scene of the Brigadier arranging to have the Doctor's party collected was rewritten.

In the character casting breakdown notes for *Doctor Who and the Invasion*, the setting was described as 'about the year 1976 AD'; Tobias Vaughn was described as 'sort of Charles Grey' while Isobel was envisaged as Susannah York in the recent film *Sebastian*. At this point, the Henlow Downs Officer was referred to simply as 'The Major'.

Since the story was to feature a lot of military hardware, notably in the battle during Episode Eight, the help of the Army was sought. Because Sherwin's script depicted the armed forces in a good light, the Ministry of Defence agreed to loan Camfield the various facilities he needed.

The set designer on the story was Richard Hunt, who had worked on *Galaxy 4* [1965



– see Volume 6] and *The Smugglers* [1966 – see Volume 8] and collaborated with Raymond Cusick on *Mission to the Unknown* [1965 – see Volume 6]. Make-up designer Sylvia James, who had joined the series with *The Abominable Snowmen* [1967 – see Volume 11], stayed on for her second recording block. Costumes were designed by Bobi Bartlett, a new face to the show who would oversee the next three stories. She opted for yet another new, tougher look to the Cybermen, again basing the body on a padded two-piece rubber wetsuit. New helmets were cast by Jack and John Lovell, a father-and-son specialist props team who had been associated with *Doctor Who* since 1964; these were larger than before and made from a light fibreglass, housing Number 10 torches of World War II vintage. The eyes and mouth were covered in black gauze, and although the teardrop-like ventilation holes at the eyes were retained from the *The Wheel in Space*, the one at the mouth was disposed of. These were the first Cyberman masks to adopt the ribbed ‘ear muffs’ on either side of the face.

Contemporary stories

Six Cybermen costumes were made ready for the location filming, featuring laced army boots and five-fingered gloves, all sprayed silver. One problem with the costumes was in the hydraulic system of metal rods sewn onto the bodies which kept coming apart as the actors moved – a problem also encountered on *The Wheel in Space*. Also more lightweight were the new chest units, which included battery-operated, sequenced lighting that looked very effective in the dark sewer scenes, but which were not used on the film sequences. The effects company Trading Post also



made a set of Cyberguns for the location scenes that would fire smoke charges – and were thus unsuitable for use in the studio recordings for safety reasons.

Bartlett also designed UNIT's slightly futuristic mushroom-and-fawn coloured uniforms that used Velcro fastenings and incorporated UNIT insignia on the beret. Camfield drew on his own military background for advice on the look of UNIT. Bartlett's other costumes, such as Vaughn's collarless shirt, were meant to portray the near-future of England.

Although no specific date for the serial's setting was given, *Radio Times* referred to 1975 in its publicity and the Brigadier's comments placed it four years after *The Web of Fear*, which in turn was approximately 40 years after *The Abominable Snowmen* which was set in 1935. By setting the new 'contemporary' stories in the near future, exciting and exotic inventions were available for the production team – including videophones and computers. ■

Above: Onlookers watch as the Cybermen get in costume.

Production

"You are working on *Doctor Who* which is the most technically complex show on British television and therefore the world," was how Douglas Camfield introduced the production team to his *Doctor Who* productions. As this serial was also the test for the military organisation of UNIT, he

took a particular interest in *The Invasion*. "I was in the Army. I came from an Army family, and was particularly interested in depicting UNIT properly," he commented in the *DWAS Yearbook 1978-9*, adding, "I also thought it was absurd to promote Lethbridge-Stewart to Brigadier. The most he could ever command in the series (because of money) was six men... as it



'AS A DOUBLE-LENGTH SERIAL,
THE INVASION WAS ALLOCATED A
LAVISH TWO-WEEK LOCATION SHOOT.'

Right:

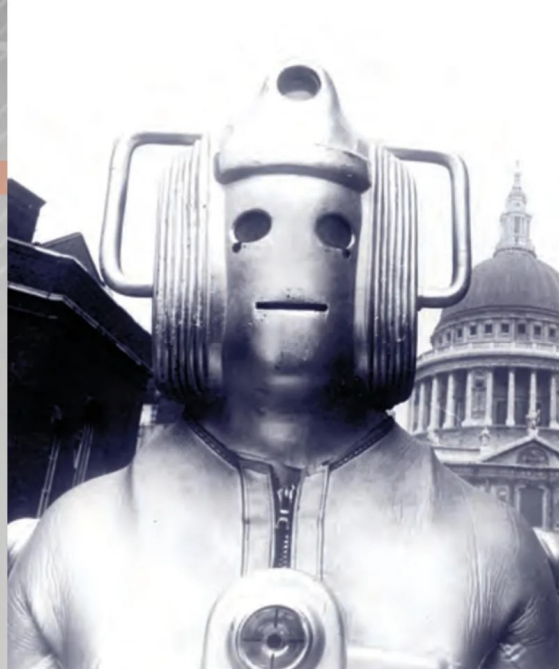
A Cyberman doing a spot of sightseeing before knuckling down to the invasion.

was, a Colonel in the Infantry commands something like 900 men, and a Brigadier three times that number.”

The show’s three regular cast members, Patrick Troughton, Wendy Padbury and Frazer Hines all took part in the filming for *The Invasion* following a six-week holiday after recording *The Mind Robber*. During the summer, Troughton had spent three weeks in France with his second family, and three weeks with his first family. Reflecting on the demands of playing the Doctor and the recent departure of Deborah Watling, during August he had telephoned Bryant and told him that after this next year on *Doctor Who* “it was time to move onto new projects”. However, when the regular cast read the scripts for *The Invasion* they were delighted to see the new Earthbound direction that this pilot format was taking.

The serial’s main guest star was Kevin Stoney, playing Tobias Vaughn (a name Pedler had come up with from a book of Christian names). Stoney had previously been the major villain Mavic Chen in *The Daleks’ Master Plan* [1965/6 - see Volume 6] for Camfield, and Camfield worked with him again in the BBC2 thriller *Watch the Birdies*. A few months earlier, Stoney had appeared in the play *Close the Coalhouse Door* at the Newcastle Playhouse, and now turned down a revival in Newcastle and a transfer to the Fortune in London in order to play Vaughn.

Playing Packer was Peter Halliday, who had found fame in the BBC’s science-fiction serial *A for Andromeda*; Halliday had worked with Camfield a few months earlier on a play in the *Out of the Unknown* science-fiction anthology series for BBC2. Nicholas Courtney was back to play Lethbridge-Stewart in his third *Doctor Who* serial – his first had also been *The Daleks’ Master Plan* in which he played Bret



Vyon. One actor to benefit notably from the serial was John Levene, who although initially considered to play a Cyberman, ended up playing the role of UNIT Corporal Benton. Levene’s first contract with *Doctor Who* had been as a Cyberman extra in the Ealing film sequences for Episode 3 of *The Moonbase* [1967 – see Volume 9]. After that he met Camfield on another programme, and found himself cast as a Yeti in *The Web of Fear*.

Several other cast members had previous *Doctor Who* experience and were old friends of Camfield’s. Walter Randall featured on film only as an IE Patrolman in the first episode, having first appeared as Tonila in *The Aztecs* [1964 – see Volume 2], and then twice for Camfield as El Akir in *The Crusade* [1965 – see Volume 5] and Hyksos in *The Daleks’ Master Plan*. Geoffrey Cheshire, playing Tracy, had also previously worked with Camfield as the Viking Leader in *The Time Meddler* [1965 – see Volume 5] and Garge in *The Daleks’ Master Plan*. Captain Turner was played by Robert Sidaway who had been Avon in *The Savages* [1966 – see Volume 8].

The first filming on *The Invasion* was the modelwork, undertaken at the BBC Television Film Studios in Ealing on Friday 30 1968 August. This was mainly devoted to the four Cyberships seen in space, with their destruction in Episodes Seven and Eight and missile attack in

Episode One. Supervised by Camfield, the models created by Trading Post included internally lit central spheres; the illusion of movement was achieved by tracking the camera in and past the static craft. The obliteration of the fleet was less than successful and consisted of firing small, ignited explosive charges at the model ships. Also filmed were model shots of the TARDIS and the Moon for Episode One and the destruction of the Cyber Director in Episode Eight. The Cyber Director was a modified version of the prop that had appeared in *The Wheel in Space*, with more glass and plastic tubes adorning it than before, as well as other items, including plastic beakers!

Helicopter scenes

As a double-length serial, *The Invasion* was allocated a lavish two-week location shoot, with the first week in Gloucestershire; all this material was shot on 16mm film. For this series, the studio recordings were scheduled differently than they had been for the previous production blocks where an episode had been taped every week, with only a week's break at Christmas. Now each story would be given an extra week at the start of production in which all pre-filmed location and effects material could be executed. This meant stories should no longer overlap in production, and the regular cast would not be taken out of rehearsals for an episode about to be recorded to film scenes for the subsequent story. This decision was agreed by Shaun Sutton, head of drama serials, after the suggestion had been raised towards the end of 1967 by Patrick Troughton and director Barry Letts.

It had been planned to shoot some of the helicopter scenes at RAF Fairford in Gloucestershire, but insurance problems

meant that the vehicle did not arrive on Tuesday 3 September as planned. Instead filming on the first live action day featured the UNIT's Hercules transporter plane base. Here, the RAF base personnel willingly appeared on film as UNIT groundcrew in Episode Two for the scene where the UNIT Jaguar car brought the Doctor and Jamie to the waiting plane. Fairford also appeared in Episode Seven where the Doctor and Turner were seen setting off in Land Rovers. With the helicopter scenes deferred, the crew moved on to the location planned for the next day: Williamstrip Farm at Coln St Aldwyns. A field of cows at the farm was hired as the landing site of the TARDIS in Episodes One and Eight; the police box prop had been slightly refurbished over the summer, with two silver handles now fitted to the doors. Camfield used a split

Connections: Blink

▶ The Doctor deduces that there is something strange about Vaughn because he very rarely blinks and says that the normal human blink rate is "once every 10 or 15 seconds". However, the actual average human blink rate is once every four seconds.



Below:
The time travellers thumb a lift to London.



screen effect to show the Doctor emerging from and entering the invisible ship by shooting the film first with Troughton and the right half of the lens covered, then covering the left hand side of the lens and re-shooting the empty field on the same film. Sally Faulkner – playing Isobel – also took part in a photocall at the field location to pose for some of her character’s modelling shots.

Wednesday 4 September saw the crew back at Coln St Aldwyns, filming on Hatherop Road for the scenes at the IE compound guard post in Episode One and sequences featuring the lorry which gave the TARDIS travellers a lift to London. Filming for the rest of the week was generally scheduled from 9am to 4.30pm each day.

Filming on Thursday 5 was conducted at Kingston Minerals in Gloucestershire and included many of the rescheduled helicopter scenes, including tracking Vaughn’s Rolls Royce Silver Cloud in

Episode Three. A nearby field was used for close-ups of the copter, a French-built Sud Aviation SE 3130 Alouette II (G-AVEE) owned by Gregory Air Services, which often appeared on television. Close-ups for the ‘copter were shot on the ground in the field, as was part of the escape from IE’s factory in Episode Four, plus other inserts for Episodes Three and Eight. During these sequences, when Jamie had to escape the IE complex by climbing a rope ladder to the ‘copter, Frazer Hines had lead weights sewn into the hem of his kilt so that the draught of the rotors would not reveal his football shorts underneath (after reading that the Queen kept her skirts in place by similar means). Faulkner, who was also worried about climbing the ladder, was less fortunate... the helicopter pilot, Mike Hughes, also alarmed Frazer Hines and Robert Sidaway when he took the two actors for a flight in the Alouette... and then jokingly claimed that he couldn’t read the controls as they were all labelled in French!

The forthcoming departure of Hines from *Doctor Who* was announced by the tabloids on Thursday 5 September. *Jamie Parting with Dr Who* was the title of the piece in the *Daily Mirror* in which the actor was quoted from the previous night: “I’m leaving *Dr Who* to concentrate on other film and TV parts. I’ve already stayed longer than I originally intended.” After almost two years, Hines was being urged to leave by his agent, Hazel Malone, and establish himself in the lucrative – but less secure – movie market.

Moving back towards London, the BBC film crew spent Friday 6 September at Associated British Maltsters (ABM) in Wallingford to shoot the remainder of the helicopter escape sequence in Episode Four, with the Doctor and his friends in the IE compound; the ABM factory

Right:
Captain Turner
to the rescue!

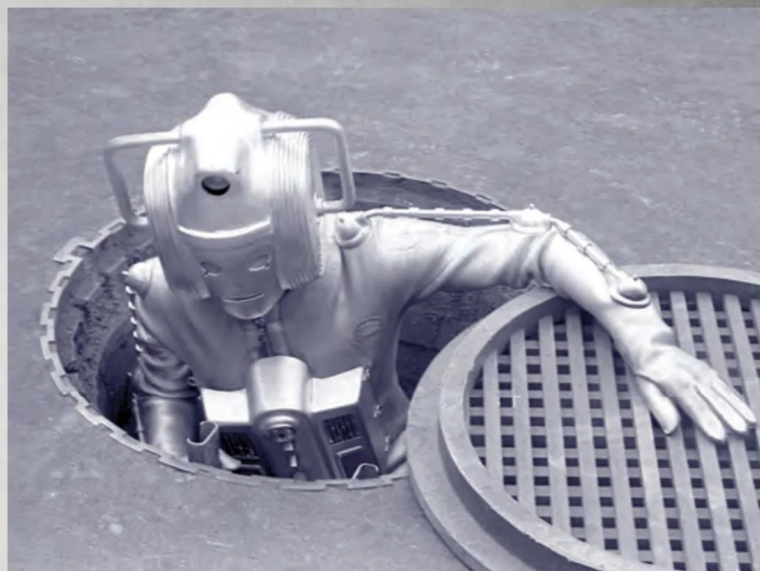


offered a modern industrial office block and railway sidings. Scenes of the Doctor and Jamie moving up and down the fire escapes in Episode Three were also filmed. Shooting at Wallingford was covered by the *Oxford Mail* on Saturday 7 September in a piece entitled *Intrepid Dr Who takes to roofs of Wallingford* which confirmed the 'late 1970s' setting of the serial although it kept the 'old enemies' of the piece under wraps. The *Wallingford Herald* ran a similar piece on Thursday 12 September.

St Paul's shoot

Filming took place in the heart of London on Saturday 7 September. The first venue was the Millbank Tower skyscraper in Westminster; built in 1963, this featured as the London offices of International Electromatics, as watched by UNIT in Episode One, visited by the Doctor and friends in Episode Two, and from which Vaughn's Rolls Royce departed in Episode Three. A photograph of Australia House was also taken this day as a caption slide for use in Episode Six, one of a series of establishing shot of London. Hines then arranged to borrow the Rolls Royce to drive around London for the rest of the day and impress people.

The Central London shoot included the climactic scenes of Episode Six showing the Cybermen in the city, all shots near St Paul's Cathedral, most notably on the southern approach steps. Shooting at these public places was done early on Sunday 8 September from 8.30am to avoid crowd trouble, but even so, time was lost and Camfield became frustrated by unwelcome onlookers. Permission was obtained from the authorities to film in the streets and raise manhole covers (some replaced by lightweight dummies for the Cybermen to fling effortlessly aside).



Also shot on this day on Fore Street was the sewer entrance scenes for Episodes Five and Six, which saw the UNIT team (complete with a Willys MB Jeep) rescuing Jamie, Zoe and Isobel from Pat Gorman as a lone Cyberman, as well as Dominic Allan (whom Camfield recently directed in *Detective*) entering the sewers as a policeman. Early plans to shoot scenes of the Cybermen at Tower Bridge, the Houses of Parliament, Hyde Park and marching from tube stations were impractical as filming was scheduled to be completed by 4pm; shots of the Cybermen marching in force were filmed along Knightrider Street. The Episode Six sequence of the public collapsing under the cyber-hypnotic signal was accomplished by clever editing and only four extras filmed on Distaff Lane and Queen Victoria Street. Numerous publicity photos for the story were taken on location, mostly showing the Cybermen in London and the crew preparing for the St Paul's shoot. Unfamiliar with *Doctor Who*, two elderly lady tourists from the USA got quite a scare when confronted by the invading aliens at the cathedral...

Two days were then devoted to the UNIT/Cyberman battle at the IE factory.

Above: The Cybermen didn't mind invading through the sewers because they have no noses.

Right:

The Doctor is caught in the crossfire between the Cybermen and the Brigadier's men.

This took place on Monday 9 and Tuesday 10 at TCC Condensers on Wales Farm Road in Ealing, with work scheduled from 8.30am to 5.30pm and a photocall on the first day. All six Cybermen appeared for the battle scenes, some collapsing with smoking chest units. Three stuntmen, Billy Horrigan, Terry Walsh and Alan Chuntz, were on hand as UNIT soldiers, while the scene made full use of all the help promised by the Ministry of Defence. Not only were two Land Rovers and a three ton lorry made available, but the 2nd Battalion of the Coldstream Guards, led by Major Courage, placed UNIT badges on their berets to swell the ranks of the Brigadier's men for a day's shooting. This delighted Camfield, who had been very insistent on UNIT looking like real soldiers, and not just extras. "Do we salute him sir?" asked

one of the soldiers of Major Courage when confronted by Courtney in full UNIT uniform. Sometime later, Courtney attended a function at the Battalion's St James barracks and met the platoon's real commander, Second-Lieutenant Lord James. The shoot was highlighted in the internal BBC staff magazine *Ariel* which ran a photograph of film cameraman John Walker lining up a low-angle shot as the Cybermen advanced.

Various other London scenes were filmed on the morning of Wednesday 11 September. These included the Doctor's party being dropped off near Travers' home on Princedale Road in Notting Hill in Episode



One (the helpful driver being Douglas Camfield), the Doctor and Jamie cornered by the UNIT vehicles in Heathfield Street (where the card-playing was suggested by Troughton – a keen card-player during rehearsals) after being followed by Benton and Gregory along Walmer Road in Episode Two (with Troughton and Hines suggesting that the pair should start walking away slowly... and then start to run), plus the exterior of Travers' home seen in Episode Seven and located on St James' Gardens in Kensington. In the afternoon, the BBC film unit relocated to the partially closed Guinness Factory in Western Avenue, Acton, London found by production assistant Chris D'Oyly John who lived nearby. The site afforded all the facilities required by the crew for IE's rural and city compounds, and also the railway sidings needed in Episodes Two to Four. Here the cast and crew were given Guinness Christmas puddings and refreshment at lunchtime. After the 'liquid lunch', Troughton organised a water fight. Troughton and Hines only

Connections: Previous meeting

➤ The Cyber Director tells Vaughn that the Cybermen have previously encountered the Doctor and Jamie on "Planet 14" and is aware of the existence of the TARDIS. It's possible that this is a reference to a meeting in an unseen adventure. Alternatively, it may be that either Telos, the setting for *The Tomb of the Cybermen* [1967 – see Volume 10], or the Moon, as seen in *The Moonbase* [1967 – see

Volume 9] are known to the Cybermen as 'Planet 14'.



had to do a few action scenes in the compound without dialogue, but had difficulty executing these; for one shot of the Doctor and Jamie looking round a corner, the pair kept falling down...

Thursday 12 saw a return to TCC Condensers in Ealing where the remaining Episode Eight sequences at the IE compound were filmed, this time focusing on the scenes of the Doctor and Vaughn heading for the transmitter and including Vaughn's demise. Another photocall was staged, this time focusing on Troughton and Stoney.

Distinctive tracks

The final day of live-action filming was spent in and around the BBC Television Film Studios at Ealing. On one of the sound stages, the material of the Doctor and Jamie in the lift shaft during Episode Three was shot, and later Regent's Canal was used for the Doctor and Jamie paddling their canoe in Episodes Four and Five. One location sequence had to be abandoned due to lack of time:



the recapture of Professor Watkins from Gregory and the IE guards by UNIT's full assault platoon in Episode Six. Because of this lost sequence, Camfield had the script for Episode Six rewritten to give actor Ian Fairbairn (playing Gregory) a good death scene at the hands of the Cybermen.

As usual, Camfield looked for somebody other than the series' usual composer, Dudley Simpson, to score the serial; this was because of a personal argument between the two at a dinner party in 1965. Instead he used another Australian composer, jazz musician and violinist Don Harper. A regular broadcaster on BBC radio with his own quartet (later sextet) from the 1950s, Harper had recently been used by Camfield to score *The Last Lonely Man*, an edition of *Out of the Unknown*. With little experience of composing for a television score, Harper paid a visit to ask Simpson for advice. Not realising what the job was, Simpson gladly gave Harper a few pointers and was amazed to find that the assignment his associate was engaged on was a *Doctor Who* serial. Harper's distinctive tracks were played on the cimbalom by John Leach and recorded on Friday 10 May 1968 (*The Last Lonely Man* was not broadcast until after *The Invasion* on Tuesday 21 January 1969).

A music recording session for *The Invasion* was scheduled for Riverside Studios on Friday 30 August, but then cancelled. Harper composed 20 minutes of music for the serial across 31 cues – not all of which were used on the finished programme. These pieces, performed by the Don Harper Ensemble (featuring Hammond organ, piccolo timpani, hand timpani, bim-bams and cimbalom) were recorded on the rescheduled session of Monday 16 September at Riverside Studios. Harper subsequently re-recorded many of his cues from *The Invasion* for use

Left:
Sally Faulkner
and Wendy
Padbury
on location.

'DURING THE PRODUCTION OF THE STORY
PETER BRYANT TENTATIVELY OFFERED
NICHOLAS COURTNEY A REGULAR ROLE
ON DOCTOR WHO AS THE BRIGADIER.'

as library music in other film and television productions. This formed much of the 1969 De Wolfe LP *New Decade* with tracks such as *Dank Earth* and *Moving Shadows*; these recordings also formed the main theme and incidentals to the new LWT drama series *The Inside Man* which had been rushed into production in late 1968 to premier in January 1969. *New Decade* was later released on CD and vinyl in 2014 by Dual Planet under the title *Cold Worlds*. *The Invasion* was the only *Doctor Who* serial scored by Harper, although he later released a version of the *Doctor Who* theme tune in November 1973 (Columbia DB 9023) under the billing of Don Harper's Homo Electronicus.

Feather boa garb

From August, 31 bands of sound effects were created by Brian Hodgson under the heading *Dr Who and the Invasion* including new versions of the malfunctioning TARDIS sound effect. For several scenes in Vaughn's offices, some electronic background music from John Baker of the BBC Radiophonic Workshop was heard. This had originally been composed for the 1965 *Time in Advance* episode of *Out of the Unknown*. It had also been used on *Doctor Who* before in Episode 1 of *The Macra Terror* [1967 – see Volume 10]. The track of up to 4'30" duration was heard in Episodes One to Three.

Rehearsals began on Monday 16 September, at the familiar venue of St Helen's Church Hall in London. Later that month the script for Episode Two was rewritten with regards to the scene where the Brigadier and Jamie discussed the UNIT lorry driver. Recording on *The Invasion* began at Lime Grove Studio D on Friday 20 September 1968, seven weeks ahead of transmission. The majority of

the episodes were recorded from 8.30pm to 10pm, except Episode Five which was scheduled for 8.15pm to 10.15pm (the recording time for Episode Six is not known).

At the start of Episode One, the TARDIS reformed in space using the telecine model shot from the end of *The Mind Robber* Episode 5, and the first scene opened with the Doctor, Jamie and Zoe in the same places in the control room as at the end of Episode 1 of *The Mind Robber*. Continuity was maintained with costumes; Zoe wore her blue catsuit from the previous serial for the first part of Episode One, and for Episodes Six to Eight – being clad in clothes she modelled for Isobel the rest of the time.

Five recording breaks were scheduled during Episode One; the second of these was to allow Zoe to change from her catsuit into her feather boa garb. After the film of the TARDIS reassembling, the first couple of shots showing the Doctor and then Jamie and Zoe in the TARDIS had an electronic interference added to the defocused picture.

Below:

Patrick Troughton and Frazer Hines record a scene on location.



Right:

The Doctor tries a bit of kung fu on the Cybermen.

The uncredited voice of the IE reception computer was provided by Douglas Camfield's wife, actress Sheila Dunn, whom he had previously cast as Blossom Lefavre in *The Daleks' Master Plan* episode *The Feast of Steven*. In addition to voicing the machine in Episodes One and Two, Sheila played the phone operator in Episodes Four and Five, and was possibly the launch control voice in Episode Seven.

During Episode One, dry ice was used as gas to flood the IE corridor where the Doctor and Jamie were overcome, and Vaughn's office was designed with a wall panel that pivoted up at one corner to reveal the Cyber Director standing in a dark alcove area. The opposite wall incorporated three television monitors in circular holes, each showing the same image from another camera.

Episodes One and Two used brief snatches of an unidentified stock pop tune as heard on the IE disposable radio given to Jamie. The title, writers and episode captions for each episode were shown over the title sequence. The closing credits for

Episode One were rolled over a shot of the Cyber Director which faded to black.

With Episode Two, the cast was joined by Ian Fairbairn (after his abortive film sequence was dropped) as Gregory. Fairbairn had previously appeared as Questa in *The Macra Terror*. The quavering voice of the Cyber Director was provided by Peter Halliday using a voice modulator, although when contracts were drawn up it had been planned that this would have been pre-recorded by Edward Burnham. When contracted



as Professor Watkins, Burnham was originally contracted for Episodes Two and Eight as well, but the character was later written out of both episodes.

Nicholas Courtney also rejoined the cast and quickly resumed the games of liar dice with Hines which he had enjoyed while working on *The Web of Fear*. He was less happy with some of the 'quick comedy runs' which Camfield would occasionally encourage the cast to undertake, with the director assigning a different voice or accent to each cast member. Particular attention was also paid to photographs throughout the serial. The walls of Travers' home bore modelling shots of Sally Faulkner. In Episode Two, recorded on Friday 27 September, Vaughn examined a low-angle photograph of the Doctor and Jamie, while later in the same episode the Brigadier displayed high angle shots of Murray Evans, Edward Dentith and an unidentified extra as the driver, Rutledge and missing physicist Gordon James respectively – all taken near Millbank Tower in London. Further shots of missing personnel included members of the production team such as Derrick Sherwin, Peter Bryant, Terrance Dicks and Douglas Camfield.

When Zoe and Isobel visited the IE London offices, the computer reception prop was set to smoke and explode when Zoe set it an insoluble ALGOL problem.

Padbury was given a week's holiday for the first week of October, and was not required for recording Episode Three on

Connections: Graffiti

As Jamie and the Doctor climb up the lift shaft in Episode Three, visible on the wall is the graffiti 'Kilroy was here' which had been added at the suggestion of Frazer Hines as a joke. This slogan, often accompanied by an illustration of a balding man, originated in World

War II and is commonly associated with American GIs.



Friday 4 October. In this episode, clever scripting from Sherwin allowed Richard Hunt to use the set of Vaughn's London office as the set of Vaughn's factory office by changing the painted backdrop – Vaughn explaining that he has built his empire on conformity. The conversation in Watkins' workshop was relayed to the three screens in Vaughn's office, which in both this instalment and Episode Seven also displayed five still caption slides of the IE factory when the scanners were checked.

The plastic sausage

There were eight recording breaks on Episode Two, mainly for camera movement and set changes but also to place stage weights in the empty crates carried by the warehousemen so that the prop appeared to be heavy when the Doctor and Jamie tried to lift it a few seconds later. The dialogue between Isobel and Zoe about the gramophone was a late addition worked out in rehearsals and replaced Isobel asking if Zoe didn't like her sardine sandwiches. The Doctor's request for a pat-a-cake biscuit while in the Ops Room was a similar ad-lib, and the girls' screams in the last scene were pre-recorded; the closing credits rolled over a shot of the captured Doctor and Jamie, fading to black.

Episode Three's script also underwent rewrites, changing the scene where the Doctor studied the deep space radio communications device. This was recorded on Friday 4 October, and made use of four feet of silent 16mm stock film of an Early Warning System from a US Information Office – shown through a circular mask as the Doctor gazed at the radio transmitter through his telescope. In this instalment, Levene was hired as Benton, but did not appear on screen, but provided



commentary on Vaughn's activities over the radio to the Brigadier.

Episode Three had five planned recording breaks in studio; the final one of these was to move Jamie and the 'sausage man' from the full crate on the wagon set to a cutaway crate which could show Hines and the cocooned figure. The closing credits then ran over a shot of Jamie looking at the cocoon, fading to black.

Episode Four, recorded on Friday 11 October, saw the first studio appearance of the Cybermen as Gorman burst out of a cocoon to reveal the identity of Vaughn's allies. Rutledge was portrayed by Edward Dentith whom Camfield had previously cast in the BBC2 thriller *Watch the Birdies*. The instalment had four scheduled recording breaks, the first of these being to remove Jamie and 'the plastic sausage' from the dummy crate and put them back

Above:

The Cybermen are finally defeated by UNIT.



Above:
Douglas
Camfield
(standing)
prepares to
direct a scene.

in the real one. The closing credits were shown over a shot of the revived Cyberman which faded to black.

Beginning with Episode Five, taped on Friday 18 October, Peter Halliday also performed the Cybermen's few lines of dialogue, this time with the voice modulator set to a higher frequency than was used for the Cyber Director, breaking his voice up even more. Four Cybermen appeared in studio.

The script referenced *The Wheel in Space* with regards to the cyber-hypnotic signal and, later, the defence against it. Episode Five was recorded out of sequence. Taping began with the opening warehouse scene and then continued with all the scenes in the plane ops room, then the scenes in Vaughn's office and then the remainder of the episode (ie ministry office, warehouse, sewer). The visual effect of the Cybermen killing somebody in the studio sessions was a blaze of white light emanating from their chest unit. The victim (such as the policeman) then appeared in negative, a camera effect achieved by overexposure.

There were nine planned recording breaks, several to allow the Cybermen

actors to move from the warehouse to sewer sets and then for movement of cast between scenes on the small sewer set at the end of the show. Peter Thompson, who played a workman, provided the pre-recorded 'computer voice' in Vaughn's office. The closing roller caption began over a shot of the berserk Cyberman in the sewer which was faded to black.

On Tuesday 22 October, while Episode Six was being rehearsed, the brief scene of the Brigadier ordering the plane to be flown to Henlow Downs in Episode Seven was rewritten. Joining the cast for Episode Six was Stacy Davies as Private Perkins, replacing Tony Wright who had originally been booked for the part.

The Cyberguns appeared (but were not fired) in studio during Episode Six, recorded on Friday 25 October, as the six Cybermen walked through the sewers. The battle with Turner's squad was accomplished off screen as far as possible with sound effects for grenade explosions. Two specially blurred photos of Cybermen were taken for Isobel's useless snaps. Towards the end of Episode Six, three static shots of a peaceful London were

shown by means of slide captions, courtesy of the Visnews Agency. The closing credits rolled over film of the Cybermen marching around London which faded to black.

For the final two episodes, the two principal soldiers at the Henlow Downs bunker were both actors whom Camfield had used before. Clifford Earl had been in *The Daleks' Master Plan*, while Norman Hartley featured in *The Time Meddler* [1965 – see Volume 5] since when Camfield had used him in *Breaking Point* and *Out of the Unknown*.

Disillusioned

Episode Seven, recorded on Friday 1 November, did not require any Cybermen in the studio. The instalment was recorded largely in sequence, but with the two scenes in Travers' hallway taped before the first two short scenes in Vaughn's office; Camfield scheduled 11 recording breaks, one of which allowed some of the UNIT soldier extras in the plane to change uniforms to appear as bunker crew later in the recording. The Doctor's indecision about which sewer tunnel to take and his flipping a coin were ad-libs by Troughton; photocaptions of the full sewer set from previous weeks were used to show the Doctor's point of view. The main new set was the launch control of Henlow Downs, the centrepiece of which was an illuminated display showing the status of the base's eight missiles. Both Episode Seven and Eight used silent stock film of three missiles being raised and launched from Henlow Downs. Visnews provided six feet of silent 16mm film in Episode Seven. Another 25 feet came from the Ministry of Technology, also for Episode Seven, with 20 feet in Episode Eight. Several of these sequences were shown twice in Episode

Seven, and radiophonic sound effects were added to the soundless material. The same shots, with extra tracking footage, appeared in Episode Eight, along with film of the Russian rocket launched into space, an extra 33 feet of mute 16mm from Visnews.

The closing credits rolled over a close-up of the disillusioned Vaughn which faded to black.

The final episode was taped on Friday 8 November (the day before Episode Two was transmitted). For this week, Frazer Hines was given a holiday, since Jamie's only scene was the final departure in the TARDIS, shot on location two months earlier. For this recording, John Levene as Benton replaced James Thornhill as Sergeant Walters. Only one Cyberman (Pat Gorman) was needed in the studio for the elimination of Packer.

The instalment was taped out of sequence, starting with the first two scenes and continuing with all the scenes in

Connections: Where is it?

► When the TARDIS lands in Episode One, the Doctor tells Jamie and Zoe that there is a faulty visual stabiliser circuit and removes it with the intention of repairing it, causing the exterior of the ship to become invisible.



Below:

A tense moment in the TARDIS as a missile heads towards it.



Right:

The Doctor and Vaughn join forces against the Cybermen.



Vaughn's office, followed by the Control Bunker, the Plane Ops Room and finally the Living Room (where photographs of Sheila Dunn – who resembled Sally Faulkner – were hastily put up as decoration after all the modelling photographs of Faulkner as Isobel had gone missing).

The destruction of the Cyber Director on film had disappointed Camfield (since all that happened was a few bits fell off it) and so he opted to blaze the telecine insert to white and asked Brian Hodgson to add an appropriate sound effect.

Episode Eight had five recording breaks; one of these was to set in a mangled version of the Cyber Director prop after Vaughn's attack on it. The closing credits started to run over a shot of the field from where the TARDIS had dematerialised which faded to black.

At the wrap party for the serial, Peter Halliday delivered a poem he had made up about Terrance Dicks in the voice of a Cyberman.

During the production of the story, Peter Bryant tentatively offered Nicholas Courtney a regular role on *Doctor Who* as the Brigadier, since he intended to keep UNIT as a regular feature after a revamp of the series in the near future. Courtney accepted immediately. ■

PRODUCTION

Fri 30 Aug 68 Ealing Film Studios (Model filming)

Tue 3 Sep 68 Williamstrip Farm, Coln St Aldwyns, Glos (Field); RAF Fairford, Fairford, Glos (Airfield)

Wed 4 Sep 68 Hatherop Road, Coln St Aldwyns (Field/Road)

Thu 5 Sep 68 Kingston Minerals, Kempsford, Glos (IE Compound)

Fri 6 Sep 68 Associated British Maltsters, Wallingford, Oxon (Roof)

Sat 7 Sep 68 Millbank Tower, Millbank, London (IE Offices/Roof/Alley)

Sun 8 Sep 68 Moor Lane, London (Streets); Fore Street, London (Streets); Cumberland Terrace, Regent's Park, London (London: early morning); St Paul's Churchyard, London (London:

early morning); Australia House, Strand, London (London: early morning); Distaff Lane, London (London: People collapsing); Queen Victoria Street, London (London: People collapsing/Cyberman invasion); St Peter's Hill, London (London: Cybermen invasion); Knightrider Street, London (London: Cybermen invasion)

Mon 9 - Tue 10 Sep 68 TCC Condensers, Ealing, London (IE Compound)

Wed 11 Sep 68 Princedale Road, Notting Hill, London (London Road); Walmer Road, Notting Hill (Alley); Heathfield Street, Notting Hill (Alley); Guinness Brewery, Park Royal, London (Goods Yard/IE Compound); St James' Gardens, Kensington, London (Watkins' House)

Thu 12 Sep 68 TCC Condensers (IE Compound)

Fri 13 Sep 68 Regent's Canal, Lisson Grove, London (Canal); Ealing Film Studios (Lift Shaft)

Fri 20 Sep 68 Lime Grove Studio D (Episode One)

Fri 27 Sep 68 Lime Grove Studio D (Episode Two)

Fri 4 Oct 68 Lime Grove Studio D (Episode Three)

Fri 11 Oct 68 Lime Grove Studio D (Episode Four)

Fri 18 Oct 68 Lime Grove Studio D (Episode Five)

Fri 25 Oct 68 Lime Grove Studio D (Episode Six)

Fri 1 Nov 68 Lime Grove Studio D (Episode Seven)

Fri 8 Nov 68 Lime Grove Studio D (Episode Eight)

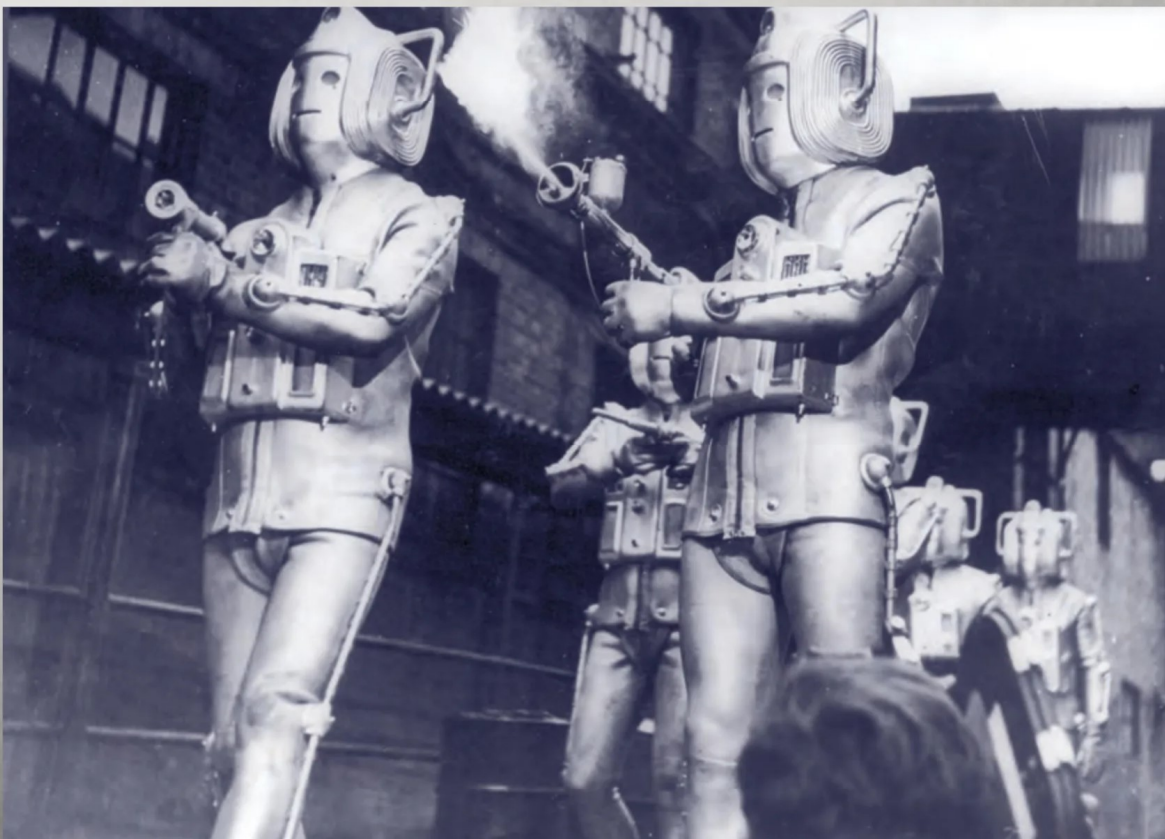
Post-production

Each episode was video-edited on the Sunday two days after recording.

The start of one of the lift scenes in Episode Three was edited; the scene began with Jamie saying that the IE people wouldn't have needed to have dug a grave for him and the Doctor if the lift had kept going down – to which the Doctor admits that it was a 50-50 chance. Jamie thinks the Doctor didn't know what he was doing until the Doctor grins at him.

A cut was made to Episode Five, removing the end of a scene in Vaughn's office and the whole of a scene in the ops room. After talking to the Director, Vaughn closes the secret panel and turns to find that Rutledge has a pistol trained on him. Vaughn smiles, unconcerned that Rutledge wants to kill him because he still controls the office. Rutledge

now knows what Vaughn has done to him and claims he can fight it, but Vaughn says that even if Rutledge did pull the trigger, he would not kill him. Vaughn instructs Rutledge to turn the gun into his own chest... and Rutledge is unable to resist the order. In the subsequent ops room scene, the Brigadier seems initially incredulous about the Cybermen, which the Doctor says is "no more incredible than the yetis". Zoe says the Cybermen obviously control some pretty important people and knows that their forces must be hidden in the London IE HQ – but since this is not big enough, Jamie wonders if Vaughn has them secreted in an underground store. This prompts the Doctor to ask for a map of the London sewer system. A shorter cut removed a single shot scene of the Cybermen coming down the ladder from the warehouse into the sewer tunnel. ■



Left:

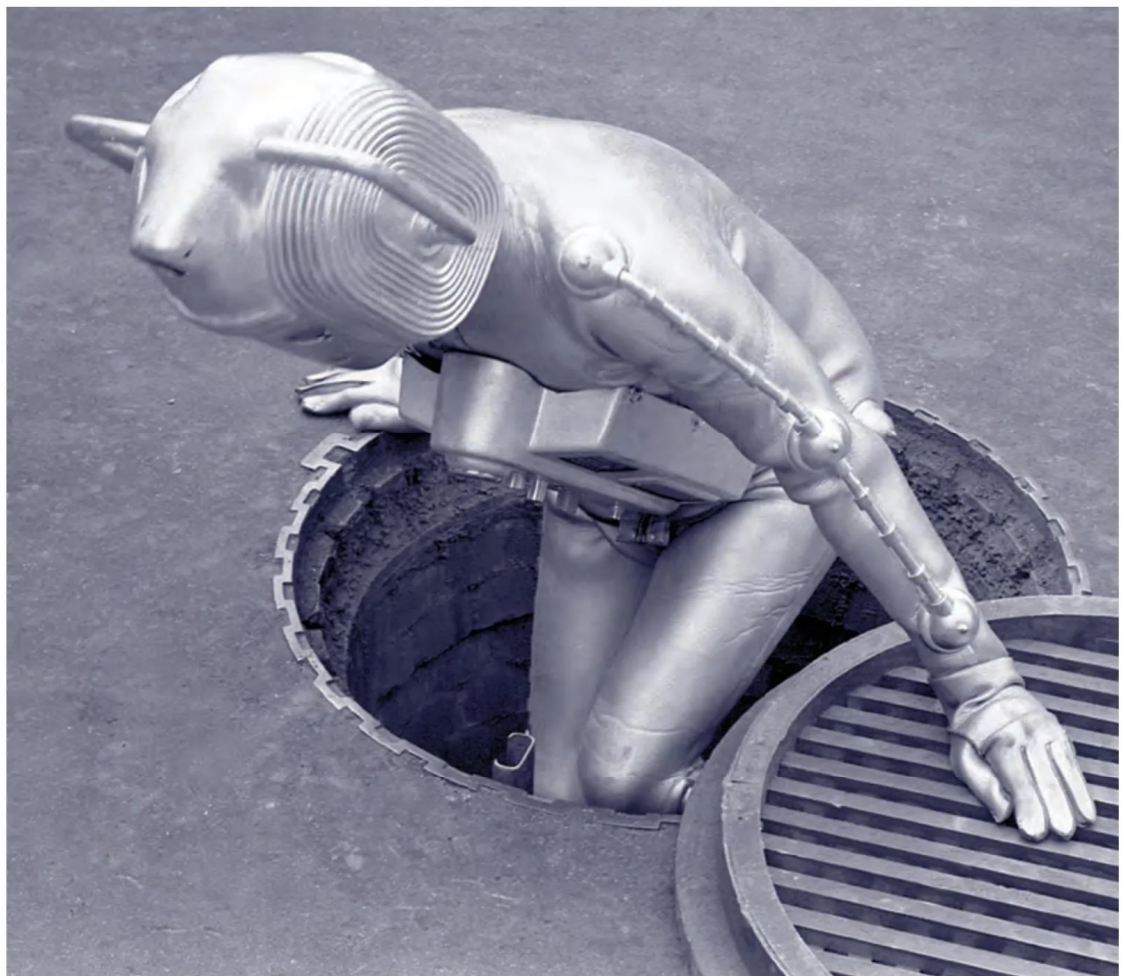
A low-angle shot makes the Cybermen look even more menacing.

Publicity

► In some regions, *Radio Times* carried a brief article *The day a Cyberman went shopping in St. Pancras...* written by Fred Jones about Kit Pedler for Episode Four (23-29 November 1968) as well as a photograph of a Cyberman with Episode One's listing that somewhat spoiled the surprise in Episode Four. It was to be Kit Pedler's final firm connection with *Doctor Who*. During broadcast of *The Invasion*, Kit Pedler recorded a Radio 3 discussion

programme – *Of Ombudsmen and Cybermats* – on Tuesday 12 November; in this, he debated the ethics of science in television drama such as *Doctor Who* and his forthcoming BBC1 drama *Doomwatch* (an innovative piece about the dangers posed by man to his own environment, co-created with Gerry Davis) with Elizabeth Gard and David Wilson; this programme was broadcast on Thursday 5 June 1969. Pedler died in 1981, aged 53.

Right:
Radio Times
gave away
the surprise
return of
the Cybermen.



Broadcast

► In early 1968, it was originally intended that *The Invasion* would be broadcast directly after *The Mind Robber*, starting on Saturday 19 October, and be followed by a three-week break before the next serial which would start in 1969. However, sometime around the start of September, the transmission schedule was revised around the coverage of the 1968 Mexico Olympic Games, resulting in a two week gap in the series with no episodes of *Doctor Who* shown on either 19 or 26 October. *The Invasion* was promoted before this break in the form of a special caption on the closing credits of Episode 5 of *The Mind Robber*.

► *The Invasion* was shown in opposition to a variety of adventure and fantasy programmes in the newly franchised ITV regions. Granada screened episodes of *Voyage to the Bottom of the Sea* while ATV and Yorkshire opted for *Tarzan*. Southern scheduled *Joe 90* and although this was initially the case with London Weekend Television, Londoners had the puppet show replaced by the new, expensive Irwin Allen series *Land of the Giants* from 7 December – a series that was to dent *Doctor Who*'s ratings in the future.

► The opening continuity announcement before the broadcast of the first episode indicated that “the TARDIS lands in England in the year 1975”.



Left:
Wendy Padbury
as Zoe in
Episode One of
The Invasion.

► At the BBC Programme Review Board on Wednesday 6 November, concern was expressed by Ian Atkins (controller, programmes, television) about the scene in Episode One where the IE driver was ‘deliberately and cruelly shot twice at point blank range by two sinister looking thugs’ in the recognisable setting of a country road. He felt that this was ‘nasty’ and ‘gratuitous’ given that the series was an ‘institution’ and felt that the realism of violence in the show should be carefully monitored in future. Three weeks later, the BBC executives expressed the feeling that Episode Four had been ‘a very good episode’.

► Ratings for *The Invasion* were reasonable, but not spectacular, and continued the trend established by

The Mind Robber with a slip in chart position. Audience appreciation was also only just above average, but a slight improvement on the preceding fantasy story.

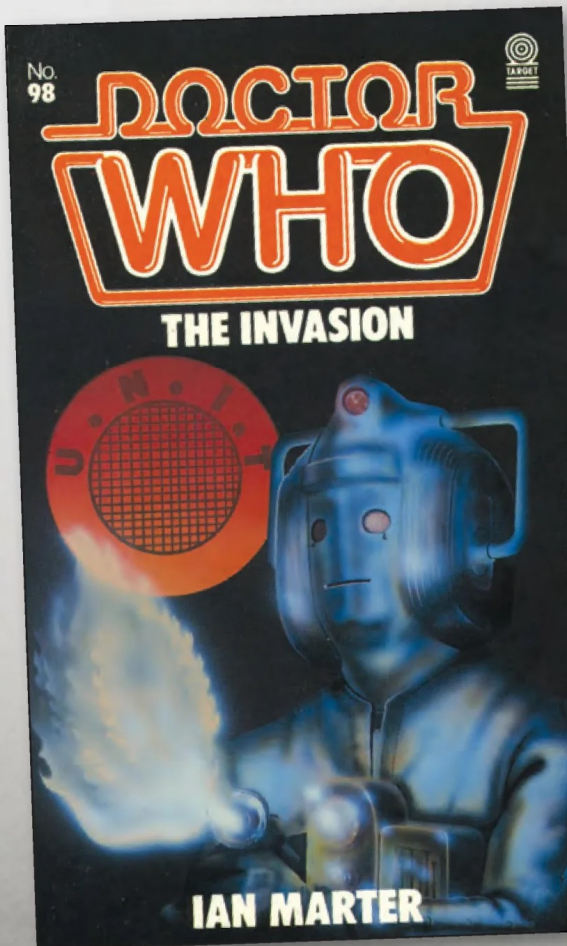
- ▶ In the edition of *Junior Points of View* broadcast Friday 8 November, one viewer commented that although the first episode of the serial “was set in the year 1975... why [did] the Professor’s daughter mention “two quid” about halfway through the serial. As I am sure we will be in decimal currency by the year 1975.”
- ▶ On Tuesday 26 November, the BBC1 children’s magazine programme *Tom Tom* presented an item about the BBC Radiophonic Workshop which included an extract of the Daleks exploding in *The Power of the Daleks* [1966 – see Volume 9] during an interview with Brian Hodgson.
- ▶ *The Invasion* was marketed abroad as telerecordings of the 625-line videotape masters. It arrived in Australia in late February 1970 and was screened by ABC from July to August 1970 and repeated in December 1971. The Australian Film Censorship Board changed its original ‘A’ classification to a ‘G’ rating with cuts made to Episodes Five, Six and Seven. The cuts made included the killing of the policeman by the Cybermen in Episode Five, Watkins firing his gun at Vaughn in Episode Six and Vaughn’s comments about Watkins being his “insurance”. *The Invasion* was also sold to Hong Kong around 1970, Singapore around 1971 and Gibraltar around 1972.
- ▶ Although New Zealand was still screening serials from the 1967/8 series in 1971, it did not purchase any of the 1968/9 series stories.
- ▶ All eight episodes of the serial were scheduled for wiping on videotape on Wednesday 19 May 1971.
- ▶ While six segments of *The Invasion* exist as 16mm telerecordings, Episodes One and Four are, however, currently missing from the BBC Film and Videotape Library. As an incomplete story, it was not syndicated in North America, Australia or New Zealand during the 1980s and 1990s.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Episode One	Saturday 2 November, 1968	5.15pm-5.40pm	BBC1	24'32"	7.3m (55th)	55
Episode Two	Saturday 9 November, 1968	5.15pm-5.40pm	BBC1	24'26"	7.1m (55th)	53
Episode Three	Saturday 16 November, 1968	5.15pm-5.40pm	BBC1	23'44"	7.1m (66th)	54
Episode Four	Saturday 23 November, 1968	5.15pm-5.40pm	BBC1	24'18"	6.4m (73rd)	51
Episode Five	Saturday 30 November, 1968	5.15pm-5.40pm	BBC1	24'25"	6.7m (67th)	52
Episode Six	Saturday 7 December, 1968	5.15pm-5.40pm	BBC1	23'20"	6.5m (72nd)	56
Episode Seven	Saturday 14 December, 1968	5.15pm-5.40pm	BBC1	24'46"	7.2m (51st)	55
Episode Eight	Saturday 21 December, 1968	5.15pm-5.40pm	BBC1	25'03"	7.0m (80th)	53

Merchandise

In the early 1980s, Derrick Sherwin expressed an interest in novelising *The Invasion*, but subsequently had to withdraw from the project. He was replaced by Ian Marter, who disliked Cybermen stories, but novelised the epic adventure as *Doctor Who – The Invasion*, published in hardback by WH Allen in May 1985. The paperback edition, Book No 98, followed from Target in October of the same year. Both sported the moody black cover of a Cyberman and UNIT logo painted by Andrew Skilleter.



The author changed IE to International Electromatix, added some extra violence and named the Russian base Nykortny after an actor friend of his! Virgin reissued the novelisation in paperback in September 1993 with a new cover painting by Alister Pearson.

The Stamp Centre issued a cover of *The Invasion* in 2004. The cover was signed by Nicholas Courtney and Wendy Padbury.

In September 2011, Andrew Skilleter produced an A4 cover print of the novelisation of *The Invasion*.

In November 2004, BBC Worldwide released *Doctor Who – Cybermen*, remastered audio CDs of *The Tenth Planet* [1966 – see Volume 8] and *The Invasion*, featuring new narration by Anneke Wills and Frazer Hines respectively. It also included the talking book *The Origins of the Cybermen* by David Banks. The CDs were presented in a metal Cyberman designed tin. In 2006, *The*

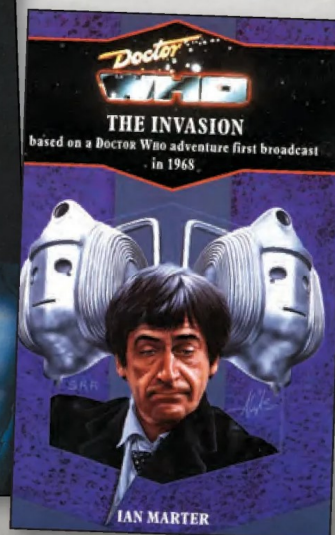
Invasion was released as a three-CD BBC Audiobook, narrated by Frazer Hines.

John Baker's *Time in Advance* music – now with an electronic jazz piano added – was included, along with the sound effects for a Cyberman reviving and the invasion itself, on the CD *Doctor*



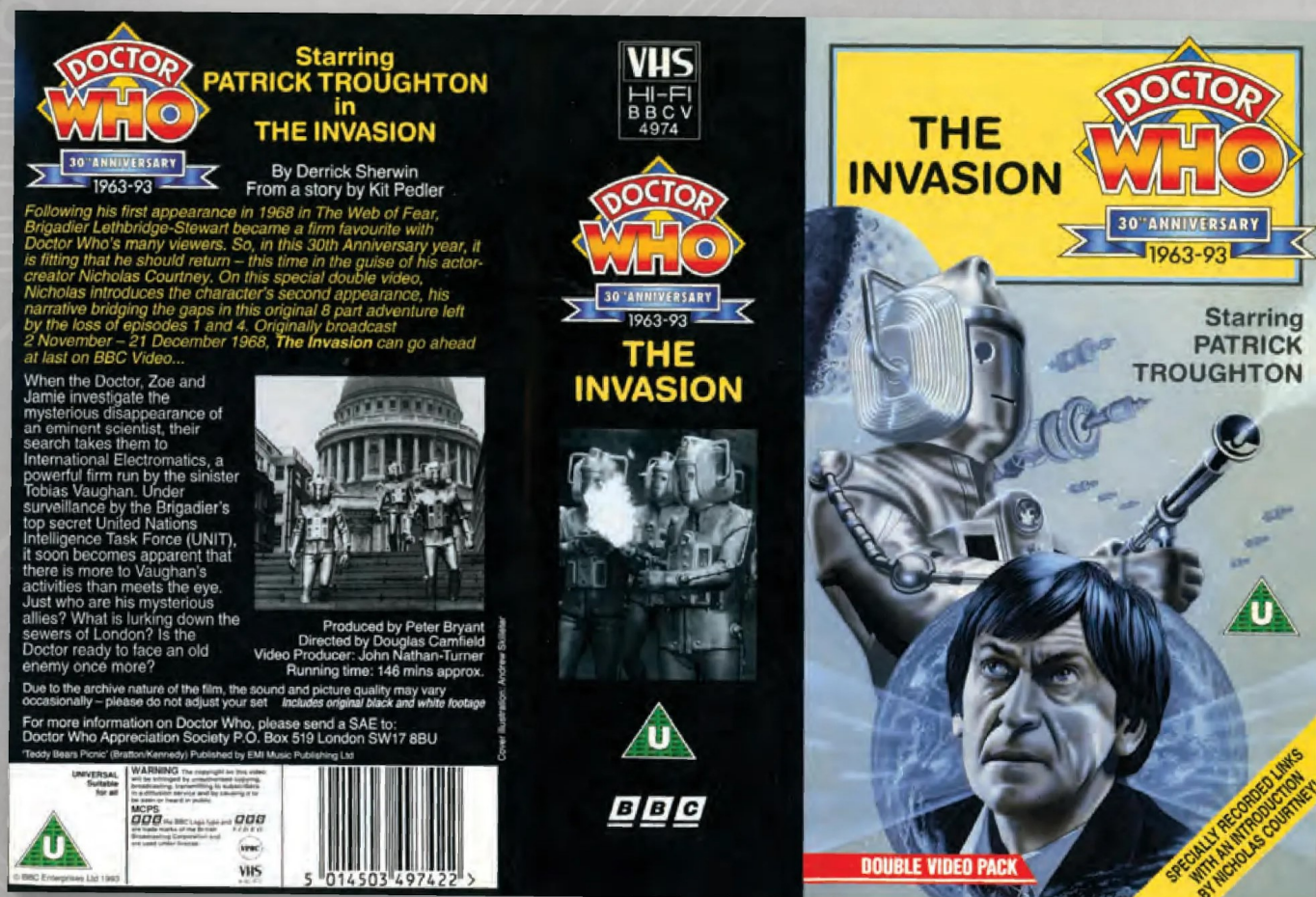
Above:

A card figure of an *Invasion*-style Cyberman that was given away with the Weetabix breakfast cereal in 1975.



Left:

Andrew Skilleter's cover for the novelisation of *The Invasion*, and (inset), the cover of the 1993 version by Alister Pearson.

**Above:**

The cover for the 1993 VHS release of *The Invasion*.

Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years issued in May 2000 by BBC Music. In August 2012, AudioGO produced a CD set entitled *The Lost TV Episodes*. Collection 5 contained the soundtracks to *The Enemy of the World* [1967/8 – see Volume 11], *The Web of Fear* [1968 – see Volume 11], *Fury from the Deep* [1968 – see Volume 12], *The Wheel in Space*, *The Invasion* and *The Space Pirates* [1969 – see Volume 14]. Silva Screen released *The 50th Anniversary Collection*, a four-disc CD digipac, in December 2013, subsequently releasing *Doctor Who: The TARDIS Edition* in 2014. Music from *The Invasion* was included on this 11-disc set.

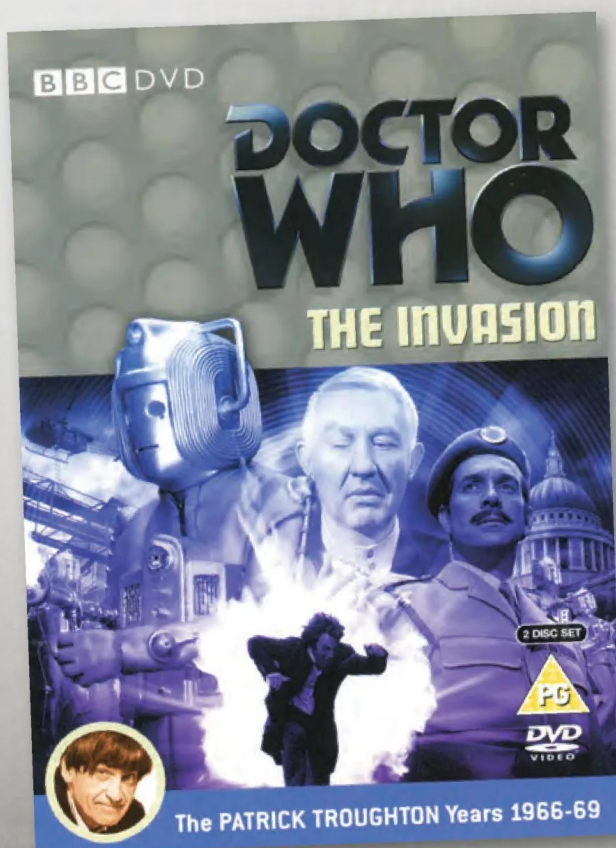
Jondar International Promotions released a phonecard depicting the serial in 1995, with Harlequin issuing a Cyberman figure from the story in 1997. An *Age of*

Steel figurine set (Character Options, initially exclusive to Tesco) included Cybermen figures from *The Tenth Planet*, *The Tomb of the Cybermen* and *The Invasion*. Character Options also produced a 5" Cyberman Mk 5 ('Invasion') figure including a part-to-build CyberController Mk 1 figure. A Cyberman from *The Invasion* featured in the Eaglemoss *Doctor Who Figurine Collection* #21 in June 2014. In 2011 the following Cybermen merchandise was released: a Trafalgar Square 'Invasion' travel card holder (Half Moon Bay), a Cybermen St Paul's Cathedral and Cybermen Invasion T-shirts (Titan Merchandise), and a Cybermen St Paul's Cathedral mug (Wesco).

For the VHS release of the story, John Nathan-Turner produced new linking

material with Nicholas Courtney to bridge the gap for the two missing instalments – Episodes One and Four – which was recorded at a museum in Kensington on Wednesday 5 February 1992. The double-tape VHS release was issued by BBC Enterprises in June 1993 with a cover painting by Andrew Skilleter. In November 2006, the serial was released by BBC Worldwide as a two-DVD set. For this release, the surviving episodes were restored and remastered, and the missing Episodes One and Four were brought to life with black-and-white animation produced by Cosgrove Hall, combined with off-air recordings of the soundtrack. The release also included the following features and extras:

- ▶ **Commentary** – by Frazer Hines, Wendy Padbury, Nicholas Courtney and Chris D'Oyly John, plus James Goss, Steve Maher (Cosgrove Hall Films) and Mark Ayres (audio cleanup)



Left: Scenes from Cosgrove Hall's animation of the missing episodes, included on the DVD release.

discuss the animated episode

- ▶ **Flash Frames** – featurette about the animated Episodes One and Four
- ▶ **Love Off Air** – tribute to recording soundtracks of *Doctor Who*
- ▶ **Two Animated Trailers**
- ▶ **Character Design Animation Tests** – including character designs for the animation
- ▶ **Evolution of The Invasion** – making-of documentary
- ▶ **VHS Links** – Nicholas Courtney's links from the 1993 VHS release of the story
- ▶ **Photo Gallery**
- ▶ **Production Subtitles**

An exclusive Cyberman DVD box set was released by Amazon in November 2006 containing three Cyberman stories: *The Tomb of the Cybermen*, *The Invasion*, and *Earthshock* [1982 – see Volume 35].

Tobias Vaughn is one of the characters featured in the Virgin *Doctor Who* New Adventures novel, *Original Sin* by Andy Lane, published in June 1995. Vaughn is also referred to in the novels *Who Killed Kennedy?* by David Bishop, published April 1996, and Gary Russell's *The Scales of Injustice*, published July 1996. ■

Left: The cover for the 2006 DVD release.

Cast and credits

CAST

Patrick Troughton Dr Who
with
Kevin Stoney Tobias Vaughn
Nicholas Courtney Brigadier Lethbridge-Stewart [2-8]
Peter Halliday Packer
Sally Faulkner Isobel [1-2, 4-8]
Frazer Hines Jamie
Wendy Padbury Zoe [1-2, 4-8]
Murray Evans Lorry Driver [1]
Walter Randall Patrolman [1]
John Levene Benton [1-3, 5-6, 8]¹
Geoffrey Cheshire Tracy [1-2]
Ian Fairbairn Gregory [2, 5-6]
James Thornhill Sergeant Walters [2-7]
Robert Sidaway Captain Turner [2-8]
Edward Burnham Professor Watkins [3-4, 6-7]
Sheila Dunn Phone Operator [4-5]
Edward Dentith Major General Rutledge [4-5]
Peter Thompson Workman [5]
Dominic Allan Policeman [5]
Stacy Davies Private Perkins [6]
Pat Gorman [6-8], **Charles Finch** [6-8], **Derek Chafer** [6]², **John Spradbury** [6-8], **Terence Denville** [6], **Ralph Carrigan** [6-8]³, **Richard King** [7-8], **Peter Thornton** [7-8] Cybermen⁴
Clifford Earl Major Branwell [7-8]
Norman Hartley Sergeant Peters [7-8]

¹ No on-screen credit for Episode Five

² Misspelt as Derek Chaffer

³ Misspelt as Ralph Carrigan on Episode Five

⁴ Not credited in *Radio Times*

UNCREDITED

Peter Pocock, Ray Ford IE Patrolmen
Douglas Camfield Car Driver
Dave Carter, Terry Duggan, Leslie Bates, Brian Nolan, Maurice Brooks, Kenneth Hale, Alistair McFarlane, Ron Conrad, Derek Slater IE Guards
Sheila Dunn Computer Voice
Peter Halliday Voice of Cyber Director/Cybermen Voices
Charles Finch, Roy Pearce, Ross Huntley, Steve Kelly, Leslie Conrad, James Holbrook, Richard Kitteridge, Gary Dean, Barry Dupres, Maurice Brooks, Ron Conrad, Billy Horrigan, Alan Chuntz, Terry Walsh, 2nd Battalion of Coldstream Guards... UNIT Soldiers
Gordon Stothard, Miles Northover, John Lord Warehousemen
Peter Thompson Computer Voice
Trevor Shewring Architect
Simon Stapely City Gent
Roy Denton Window Cleaner
Lyn Turner Charlady
Jerry King, Terry Nelson Men in Cars
Charles Finch, Tony Manning, Mike Lee, David Pelton, Derek Slater Henlow Downs Bunker Men
Bobby Beaumont, Reg Cranfield, Clark Reed, Victor Munt, Crawford Lyle, Alistair McFarlane, Robert Pearce, Peter Roy, John Kielty.. UNIT Soldiers/ Henlow Downs Bunker Men
Ron Ringer, Harry Martin Drivers



Left:
The Cybermen
arrive
in London!

CREDITS

Written by Derrick Sherwin,
from a story by Kit Pedler
Title Music by Ron Grainer
and the BBC Radiophonic Workshop
Special Sound: Brian Hodgson⁵
Incidental Music by Don Harper
[with Brian Hodgson and John Baker]
Visual Effects designed by Bill King; Trading Post⁵
Costumes by Bobi Bartlett⁶
Make Up: Sylvia James⁵
Lighting: Robbie Robinson⁵
Sound: Alan Edmonds⁵,
[also: Bryan Forgham uncredited]

Film Cameraman: Alan Jonas⁵
Film Sound Recordist: Bill Chesneau⁵
Film Editor: Martyn Day⁵
Script Editor: Terrance Dicks
Designer: Richard Hunt
Producer: Peter Bryant
Directed by Douglas Camfield

The BBC wishes to acknowledge the help given to them by the Ministry of Defence in the making of this programme⁵.

⁵ Credited on Episode Eight only

⁶ Credited on Episodes One and Eight only

Profile

KEVIN STONEY

Tobias Vaughn

Kevin Thomas Harvest Stoney was born 25 July 1921 and raised in London. He served with the RAF in the Middle East during WWII but crashed so many planes he was reassigned to Navigator duties. After the War he received a government grant to attend drama school and following that enjoyed stints in rep theatre.

In a video interview with Rick Brindell, Derek Handley and Dean Rose, republished in *Doctor Who Magazine* in 2001, Stoney summed up a four-decade career: “You need to be rather good-looking to be cast as a leading man so I only ever played priests and villains! The villains were the best. They were nearly always showy. I got more noticed playing them than I ever did anything else.”

Below:

Hidden beneath a mask, Stoney played Tyrum in *Revenge of the Cybermen*.



His radio début came on the BBC Home Service in May 1950 and a stage role in IRA play *The Gentle Gunman* at the Arts Theatre Club, Soho in 1950 provided his TV début when it was staged for the small screen at Alexandra Palace that September.

Further BBC productions included play *Joseph Proctor's Money* (1951), and David and Goliath serialisation *A Little Stone* (1954). A breakthrough came in *This Day in Fear* (1958), playing a priest opposite Patrick McGoochan as an IRA soldier on the run.

ITV plays included *Breath of Fools* (1957), and *Test of Truth* (1958) but Stoney would be better recognised for appearances in ITC's crowd-pleasing mid-50s swashbucklers, such as *Sword of Freedom* and *Ivanhoe*.

Playing Marcello, a gay Italian film producer, in a 1965 *Wednesday Play* entitled *Auto Stop* led to *Doctor Who* director Douglas Camfield casting him as Mavic Chen in *The Daleks' Master Plan* [1965/6 – see Volume 6]. Stoney had never seen *Doctor Who* since he was never at home on Saturday afternoons. A *Daily Express* piece awarded Mavic Chen Villain of the Year.

Of his director Camfield, Stoney recalled: “*Doctor Who* was shot rather hurriedly... I was always amazed at how Dougie made such snap decisions. He had very little time.”

Camfield directed Stoney again in *The Invasion* (1968). When offered Tobias Vaughn, Stoney had been in Newcastle in *Close the Coalhouse Door*, a stage musical about mining life, and turned down its upcoming London West End run for *Doctor Who* (he did however appear in its 1969 television adaptation).

“When I read the script, I thought that Vaughn on the page was a much better part than Mavic Chen had been,” he recalled to Brindell and company. “There were one

or two very nice lines. It was a very good villain part. He had everything... he had charm, he had fun... he was a swine! He was utterly ruthless!"

The same year as his second *Doctor Who* part, Stoney featured in Granada's historical serial *The Caesars* as astrologer Thrasyllus. He would reprise the role in the BBC's better-remembered ancient Rome saga *I, Claudius* (1976).

Stoney ended the decade with further TV science-fiction parts in *Out of the Unknown: The Fosters* (1969) and *Counterstrike* (1969) and the 1970s brought yet more fantasy including *Ace of Wands* (1970), and *Freewheelers*, in which he played criminal mastermind Commander Caine for six episodes alongside Wendy Padbury (1971). He guested in *The Tomorrow People* (1973), *Space: 1999* (1976), *The New Avengers* (1976) and was the Prime Minister in ITV's *Quatermass* (1979).

One of his less notable science-fiction guest roles was, disappointingly, in *Doctor Who*, disguised and hampered by a poor mask as the Vogan Tyrum in *Revenge of the Cybermen* [1975 – see Volume 23].

Elsewhere there were priests (in everything from sitcom *Beryl's Lot* to period saga *Fall of Eagles* in 1974), while the crime/action genre brought roles in *Special Branch* (1970), *Paul Temple* (1971) and *Van Der Valk* (1973).

He continued to straddle the popular – eight episodes of *Emmerdale Farm* as Major Denyer in 1978 – and the classical, featuring in two BBC Shakespeares, *Measure for Measure* (1979) and *All's Well That Ends Well* (1981).

Working widely into the 1980s, fantasy TV included two episodes of *Blake's 7* (1979 and 1981) and a *Hammer House of Horror* (1980). He was barfly 'Horatio' Nelson in several episodes of *Bergerac* between 1981–83 and other popular dramas



included *All Creatures Great and Small* (1988) and *Hannay* (1988). His last guest role before retiring came in *Inspector Morse* (1993).

Film parts curiously eluded Stoney, though he took small roles in *Jigsaw* (1962), *Murder at the Gallop* (1963) and *The Blood Beast Terror* (1968).

In 1985, *Doctor Who* fanzine *DWB* reported Stoney's death. However, a later appearance at a convention in 1987 proved rumours of his death had been greatly exaggerated.

Kevin Stoney died on 22 January 2008 following a long battle with skin cancer. ■

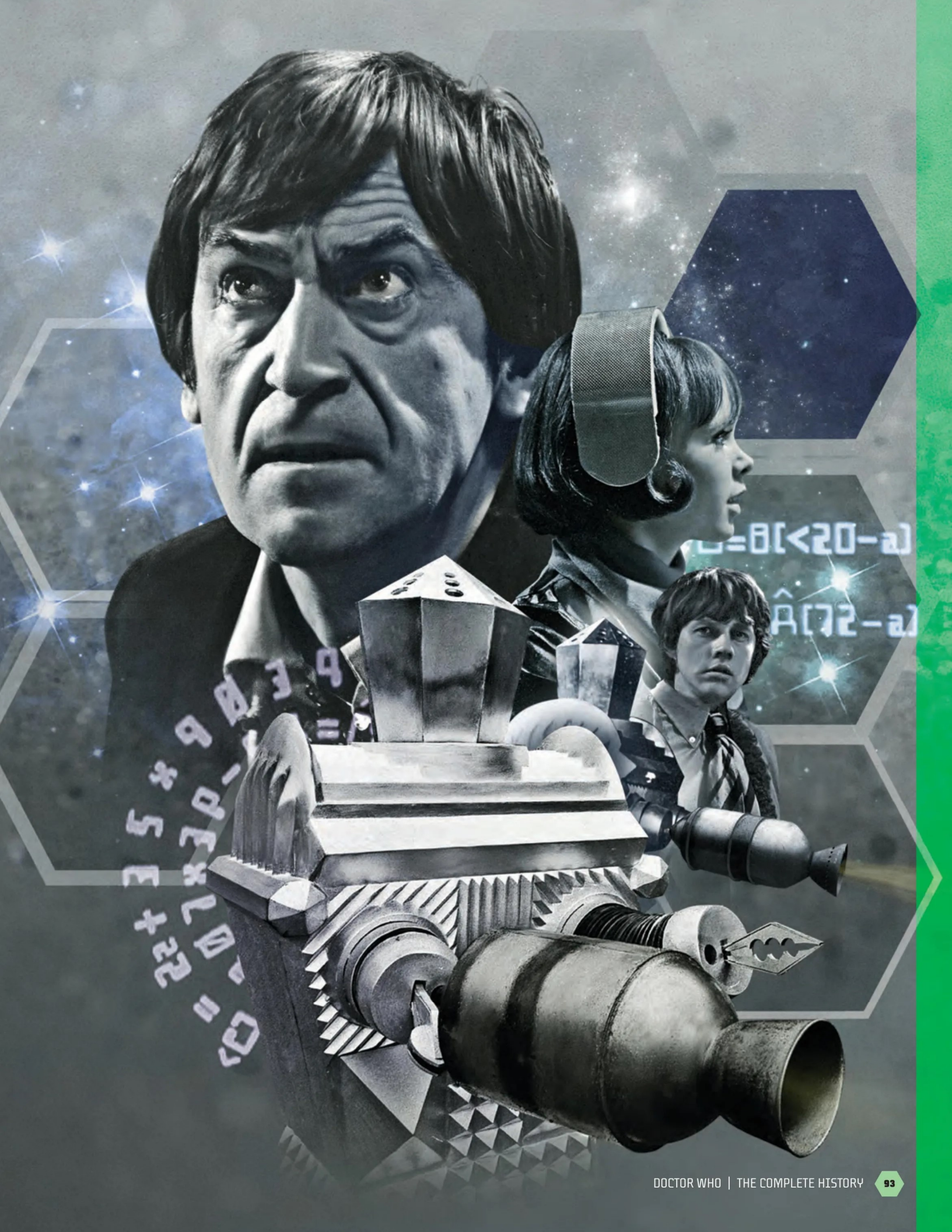
Above:
Stoney as
the driven,
over-confident
Vaughn in
The Invasion.



THE KROTONS

➤ STORY 47

The Doctor, Jamie and Zoe encounter the Gonds, who have been unwittingly sacrificing their most gifted offspring to the Krotons for generations. The Doctor is determined to expose the truth and free the Gonds from the tyranny of their unseen masters.



Introduction

If you were challenged to write a *Doctor Who* story, where would you start? Writer Robert Holmes, who went on to have a defining role in the future of the series, seems to have opted for a traditional approach when he embarked upon his debut story. *The Krotons* has a lot in common with early science-fiction triumph *The Mutants* [AKA *The Daleks*, 1963/4 – see Volume 1]. The Gonds are much like the Thals: largely passive and accepting of their fate. The Krotons, like the Daleks, are focused on their own survival. Both stories embellish their alien societies by inventing a history: the tale of an apocalyptic conflict that established the status quo between the two tribes. In each case the Doctor takes sides, aiding the group whose appearance seems more human, and whose motivations seem more humane.

The Krotons may also seem to be a little reminiscent of the most quintessential

of *Doctor Who* monsters because, like the Daleks, they appear to be robots. In fact, it's more interesting than that: they're meant to be a bizarre form of crystalline entity that relies on power that is somehow generated by complex thoughts. Regardless of this unusual detail, however, Holmes created a monster that is very much at home in the Troughton era. They're an alien menace that lurks in the shadows and preys upon an isolated community, like the Macra in *The Macra Terror*, the Chameleons in *The Faceless Ones* [both 1967 – see Volume 10], or the Yeti in *The Abominable Snowmen* and *The Web of Fear* [1967 and 1968 respectively – see Volume 11].

The Krotons also engages with one of the series' enduring themes: the Doctor has always championed the pursuit of knowledge, and here the obvious benefits and attendant responsibilities are dealt with quite explicitly. The Krotons have set themselves up as the Gonds' benefactors. They use teaching machines to share their superior understanding of science, and hope to educate some of the Gonds to a level where enough mental energy is generated to power their spaceship. However, the Krotons fear if they share too much of their knowledge, the Gonds will be able to make weapons and attack them. So they have set limitations, the upshot of which is that generations have passed with none of the Gonds becoming sufficiently brainy to get things off the ground. Through it all we're led to consider that although some scientific discoveries can be dangerous, if we try to restrict what we learn, we'll never progress. ■

Right:

The Doctor is determined to reveal the truth to Selris and his people.



'THE KROTONS FEAR IF THEY
REVEAL TOO MUCH OF THEIR KNOWLEDGE,
THE GONDS WILL BE ABLE TO MAKE
WEAPONS AND ATTACK THEM.'

EPISODE ONE

In the learning hall of the city of the Gonds, their leader Selris announces the names of the two candidates selected to become companions of the Krotons; Abu and Vana. Abu enters the portal of a strange alien machine. [1]

The TARDIS lands in a rocky wasteland. The Doctor, Jamie and Zoe emerge and discover a hexagonal portal. The portal opens, Abu staggers out and is vaporised by a corrosive gas.

Thara begs Selris to stop Vana being given to the Krotons but Eelek, a councillor, insists. The Doctor, Jamie and Zoe enter the hall to be confronted by another councillor, Axus. Jamie has a short tussle with Axus [2] but fails to prevent Vana entering the portal.

The Doctor tells the Gonds that he just saw Abu being killed, then returns to the portal in the wasteland with Jamie, Zoe and Thara. The Doctor blocks

the gas nozzles and grabs Vana as the portal opens. His favourite umbrella is destroyed but Vana is saved. [3]

They take Vana to Selris' house. Selris finds it hard to believe that all the students sent to the Krotons have been murdered. Nobody has ever seen the Krotons as they never come out of their machine.

In the learning hall, Thara decides to lure the Krotons out of their machine by smashing their teaching machines. [4]

Selris explains that the teaching machines are how the Gonds learn the law of the Krotons. Beta, the Gond controller of science, arrives to inform Selris of what Thara has planned.

The Doctor and his friends arrive in time to see Thara and his friends attacking the machines. The Doctor warns them that they won't be able to defeat the Krotons with axes. He is observed from within the machine [5]. A hatch opens and a probe snakes out towards him! [6]





EPISODE TWO

The Doctor covers his face which confuses the probe. A student attacks the probe and is vapourised before the probe withdraws. A severe, booming voice orders the Gonds to leave the hall.

At Selris' house, the Doctor examines Vana, who remains in a trance. He notes that there are gaps in the Gonds' knowledge which may be significant. [1]

The Doctor, Zoe and Selris return to the learning hall. The Doctor spots a trap door leading to the under-hall and investigates while Zoe tries out one of the teaching machines. [2]

Vana begins to wake and Jamie and Thara hear her describe a flashing ball of light burning her mind.

In the learning hall a loud clang heralds a message from the Krotons; they want Zoe to enter their machine. The Doctor can't let her go in alone so he submits to

a teaching machine too. He scores better than Zoe – but only after answering more questions. [3]

The Doctor and Zoe step into the machine. Jamie rushes in to see the portal closing behind them.

The Doctor and Zoe discover that the machine is a spaceship. They are both subjected to a mind-bending forcefield. [4] After the process ends, a tank nearby begins to bubble. The Doctor takes a sample of the liquid and then they hurry out.

They reach the exit, but the power has been cut. The Doctor uses a piece of mica to trip the circuit and the portal opens. They run through and jump to the side to avoid the corrosive gas. [5]

In the control room, two crystalline creatures have formed – Krotons. They detect Jamie, who is trying to force his way through the entrance. They allow the portal to open. Jamie creeps into the spaceship – and is grabbed by a Kroton. [6] They begin to test his mind.

EPISODE THREE

The Krotons end the test to prevent Jamie being killed. They interrogate him and he admits that he is a space traveller. [1]

The Doctor and Zoe return to the TARDIS. Their progress is observed by the Krotons from their spaceship, called the Dynotrope. One of them ventures into the wasteland.

Selris returns to his home where Thara tells him that Vana is much better and that Eelek has deposed him as leader. [2]

The Doctor and Zoe emerge from the TARDIS. The Doctor has run some tests on the sample and deduced that the Krotons have a life system based on tellurium. He starts collecting deposits of sulfur but the Kroton sent to recapture them arrives and grabs them.

In the Dynotrope, Jamie grabs a gas cylinder and fires it at the Kroton, disorientating it. [3] This causes the other

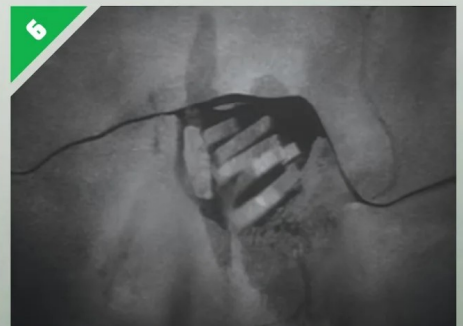
Kroton to also become confused, allowing the Doctor and Zoe to escape. The Kroton in the wasteland fires a corrosive gas at the TARDIS and it disappears.

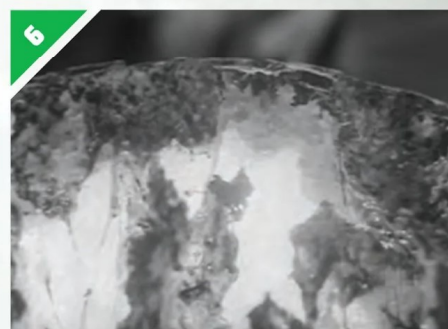
[4] Zoe fears it has been destroyed, but after the Kroton has gone the TARDIS rematerialises further up the hillside. The Doctor explains that he remembered to set the HADS (Hostile Action Displacement System).

Eelek tells the Gonds his plan to attack. Selris suggests an alternative plan – to demolish the pillars which support the machine in the under-hall.

In the Dynotrope, the Krotons are preoccupied with the exhaustion of their power supply, allowing Jamie to sneak away. [5]

The Doctor and Zoe enter Selris' house. Thara tells the Doctor that Selris is leading an attack against the Krotons. The Doctor gives Beta instructions on how to create sulfuric acid and heads to the under-hall, arriving just as the Gonds pull away the pillars. [6]





EPISODE FOUR

The ceiling of the under-hall collapses but fortunately the Doctor is unharmed. Vana shows him a bottle of sulfuric acid prepared by Beta. [1] The Doctor asks where Jamie is and is told that he went into the Dynotrope.

Eelek blames Selris for the deaths resulting from the attack on the pillars in the under-hall. Their argument is interrupted as a Kroton emerges from the Dynotrope demanding the two “high-brains”, the Doctor and Zoe. It states that once it has them, the Krotons will leave their world.

Using the mica discarded by the Doctor, Jamie manages to partly open the portal and the Doctor and Zoe help him through. [2] The Doctor sends Jamie to tell Beta to prepare more sulfuric acid.

The Doctor and Zoe are seized as they enter the learning hall. [3] Eelek intends to surrender them to the Krotons. The

Doctor asks Vana for the bottle of acid but she has given it to Selris. The Doctor and Zoe are sent into the Krotons’ machine – and Selris dives after them.

The Doctor and Zoe enter the control room. Selris hands the Doctor the bottle of sulfuric acid – and is killed by the Krotons. [4] The Krotons explain that their spaceship needs the mental power of four “high brains”.

Beta and Jamie enter the learning hall with an urn full of acid. Vana informs them that Eelek has handed the Doctor and Zoe to the Krotons.

Zoe surreptitiously pours the contents of the bottle into the bubbling tank. They then play for time [5] until the Krotons are affected by their liquid being contaminated. The Krotons dissolve and the Doctor and Zoe flee.

The Dynotrope begins to melt away due to Beta pouring the acid on it. The Doctor, Jamie and Zoe sneak away as Thara, Beta and Vana watch the spacecraft dissolve. [6]

Pre-production

I had put in a storyline in the very early days of *Doctor Who*, and they turned it down,” recalled Robert Holmes – one of the most successful and prolific writers on the series – speaking at the PanoptiCon 81 *Doctor Who* convention. “Then I was moving house and I discovered this storyline about five years later, and I re-submitted it. Terrance Dicks was then the junior script editor and he thought: ‘There’s some promise in this storyline.’”

Robert Holmes was largely a television scriptwriter by the mid-1960s, having previously served in the Army, and been a newspaper reporter and a magazine fiction editor. In early 1965, the BBC returned a storyline that Holmes had submitted for a four-part science-fiction thriller serial. The idea had been sent in as a possible drama in its own right, but the Drama Department advised Holmes that they had

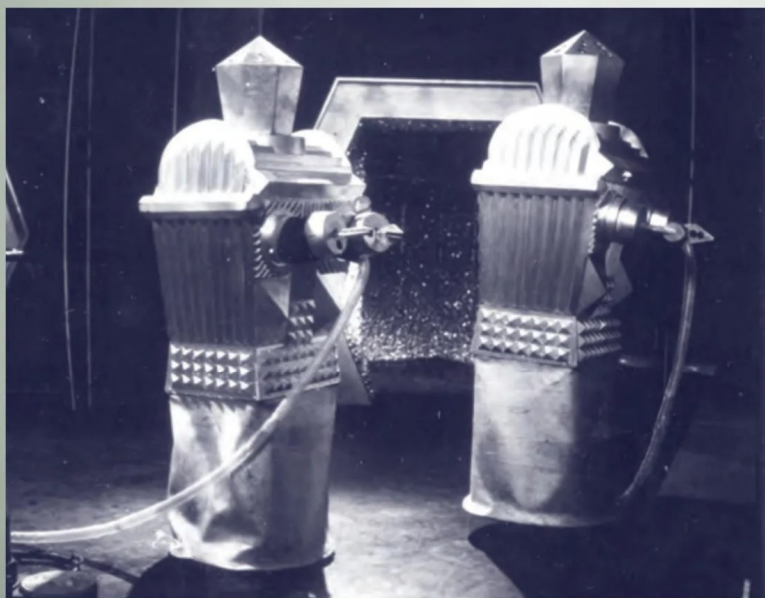
no available slots for his storyline – and that they were thinking of ending this type of serial anyway. Noting the science-fiction content, the Corporation recommended that Holmes should approach the *Doctor Who* production office with it. Although he considered what he had seen of *Doctor Who* to be very poor science-fiction, Holmes contacted the office in the spring. Speaking in the fanzine *Type 40*, Holmes commented of *Doctor Who* that he was “not keen but I watched it occasionally. As a bit of a science fiction buff, I always found it something of a disappointment in its early days.”

Press-ganged

At that time, Donald Tosh was in the process of taking over as the story editor on *Doctor Who*; he met with Holmes on Friday 22 April, and the two discussed Holmes’ rejected idea. Over the weekend, Holmes reworked his original notion to contain the Doctor and his companions, and submitted this four-part storyline to Tosh. In the first episode, ‘Dr Who’ and his three unnamed companions – presumably the then-current characters of Ian, Barbara and Vicki – arrive on an uninhabited planet and find a giant spacecraft overgrown by vegetation. Their presence reactivates the systems and, in a control room, a ‘robot-figure’ watches Dr Who’s party on TV screens. A clammy mist suddenly surrounds the group, then vanishes; the travellers seem to suffer no ill effects, but soon it is apparent that it is an amnesia gas. With their memory cells anaesthetised, they forget their most

Below:

The Krotons show off their rubber skirts and matching hose pipes.



recently acquired skills and knowledge, and then their identities. The travellers are in a state of helplessness when two robots collect them and take them to the ship.

In the second episode, the gas wears off, but the robots will not explain why the travellers are being held captive. The group try to escape, but their actions are anticipated by the robots; the travellers find that they can win food and drink as rewards for displaying intelligence and manual dexterity. In the third episode, the humanoid controllers of the spaceship wake from thousands of years of suspended animation and explain their plight: an accident in a galactic ionisation belt caused a crash-landing, killing five of the crew. The three surviving controllers need another three intelligent beings to help them take off, so they entered suspended animation, leaving the robots on sentinel duty to find creatures capable of being trained for their ship's operation.

In the final episode, it becomes clear that Dr Who and his party are to be press-ganged for a long trip to a distant planet; and since the humanoids have no sentiment and only require three extra crew, the least proficient of the TARDIS travellers will be eliminated. Holmes indicated that the travellers would sabotage the ship and escape, explaining: 'There are two or three ways that occur to me in which this might be done but I don't want to go into too much detail at this preliminary stage...' As it turned out, any hope of this storyline being developed for the third season, for which Tosh was soon commissioning scripts, was dashed when Holmes was asked to write scripts for ABC's drama *Public Eye*.

On 14 May 1965, Tosh wrote to Robert Holmes, apologising for the delay in commenting on his untitled story outline. Both he and producer John



Pre-production

Wiles saw possibilities, but the robots in Holmes' narrative were too similar to some 'mechanoid' robots due to appear in the next Dalek serial (*The Chase* [1965 – see Volume 5]). Furthermore, since Ian and Barbara were to be written out, Tosh would send background on the new companion, Michael Taylor, so that Holmes could submit further ideas. Holmes, however, soon forgot about his *Doctor Who* submission.

Above:
Zoe is a
"high-brain."

Three years later, story editor Derrick Sherwin was looking to commission a new *Doctor Who* serial for the 1968/9 series. The first serial lined up for this particular slot in the schedule was *Dr Who and the Dreamspinner*, a four-part story by Paul Wheeler – a writer who had contributed to *Boy Meets Girl* and *Thirty-Minute Theatre* – on Friday 23 February. The storyline was delivered on Monday 11 March and, two days later, Sherwin commissioned Wheeler to deliver his first script as a test piece by Saturday 1 June. It would seem that his submission was unsuitable, since *The Dreamspinner* project was written off



Above:
Vana is
attended to by
the Doctor.

on Tuesday 9 April. Wheeler never wrote for *Doctor Who*, instead contributing to series such as *Counterstrike*, *Poldark* and *The Darling Buds of May*.

The next submission for the slot came from Dick Sharples, who, with his writing partner, Gerald Kelsey, was responsible for numerous comedy series in the 1950s, such as *Joan and Leslie*, *The Randall Touch* and *Free and Easy*. In recent years, Sharples had gravitated towards drama including *United!* in which Sherwin had appeared before writing scripts for the series. *Doctor Who* producer Peter Bryant felt that the series was taking itself too seriously, and approached Sharples for a light-hearted serial that would redress the balance. As such, Sherwin commissioned Sharples for a breakdown of *Doctor Who and the Amazons* on Wednesday 24 April, which itself appears to have replaced another abandoned four-part story on Tuesday 30 April.

Sharples had delivered his storyline – now entitled *The Prison in Space* – by the end of May; it focused on the concept of role reversal with women being the dominant gender. Although a lot of humour was to be derived from the situation (and one of the elements involved Jamie having to

be disguised as a female ‘Dolly Guard’), Sharples was adamant that this should be played straight ‘to avoid any suggestion of over-the-top Whitehall farce’. Sharples suggested that the massive roof garden which featured in the first and last episodes could be achieved with location filming at Kew Gardens, and ‘a shot of New York from the Empire State’ would suffice as the stock film shown when Zoe looked over the edge of the building.

Robert Holmes’ writing career had continued with scripts for ABC series such as *Intrigue* and *Undermind*. In spring 1968, while clearing out his files one weekend, he came across a copy of the storyline letter that he had sent to Tosh. Aware that Peter Bryant was now producing *Doctor Who*, Holmes sent the idea to him on Monday 20 May. He indicated that he had no memory of the story being discussed any further with former story editor Donald Tosh (‘which is strange, because it’s a lot better than most of my old ideas!’). Holmes felt that the storyline was still valid for *Doctor Who* and asked to re-submit it; ‘If you don’t like it, please chuck it away – I don’t want it back in the files!’

Vital phial

Bryant passed the 1965 outline to Sherwin and his new assistant Terrance Dicks. While Sherwin saw no merit in it, Dicks very much liked Holmes’ basic notion, but there was no immediate slot available for it in the 1968/9 series, which was then being planned. The production team arranged a meeting with Holmes one evening at a public house and, after discussing the idea, the commission for a four-part story breakdown came from Sherwin on Friday 31 May under the title *Doctor Who and the Space-Trap*.

Meanwhile, Sharples' storyline was taken up for development. Sharples was asked to take particular care with several elements: the sequences where Jamie was disguised as a Dolly Guard, the scenes bridging Episode Three and Four, a 'Space Capsule' that was in Episode Four, and the Doctor and Jamie's arrival at the prison at the start of Episode Two. On Tuesday 4 June, Bryant commissioned all four episodes of *Doctor Who and the Prison in Space* to be delivered by Monday 2 September for recording from mid-November. At this point, Sharples was informed about a change to the regular characters line-up. Frazer Hines, who played the Doctor's companion Jamie, had decided to move on from *Doctor Who* after almost two years. The actor's most recent contract – for *The Invasion* [1968 – see page 44] and the slot intended for *The Prison in Space* – had been arranged on Tuesday 30 April, so Jamie's swansong would be Sharples' serial. A new companion called Nik had been developed by Bryant and Sherwin. As such, Sharples was to write Jamie out of the serial in Episode Four and also introduce Nik along the way.

The same day as *The Prison in Space* was commissioned, development of *Space-Trap* was also confirmed. The first version synopsis from Holmes was received by Dicks on Friday 14 June. The storyline submitted was entitled *The Trap* and was very close to the basic outline that would ultimately make it to the screen. In the first episode, the Doctor and his friends see a 'shattered student exit... sprayed by acid'. The machine makes an 'identikit picture' of the Doctor before a metal hose emerges to attack him. In the second episode, after the hose attacks another of the Gonds rather than the Doctor, 'Avrik, Selris' deputy, urges tough line with machine' and 'The Gonds, led by Avrik... plan to attack

the machine'. Entering the machine, the Doctor and Zoe see 'a man-like form emerge from the tank'. In the third episode, 'the Gonds attack the machine's power line. The Doc is worried – he asks for chemicals from Vana... Doc warns Gonds of dangers of attacking power line. The tunnel caves in on the Doctor.' In the final episode after Jamie managed to pour the vital phial of chemicals into the Krotons' tank, the Doctor and Zoe managed to send their vessel out into space where it exploded.

Around this time, while Holmes was working on the *The Space-Trap*, he was also earmarked by the production team to provide a six-part story for later in the same series, replacing another serial, the first script of which had been written off as unusable.

On Tuesday 25 June, Bryant commissioned the four episodes of *Doctor Who and the Space-Trap* for delivery by Thursday 1 August; the intention was that the serial would be made towards the very

Connections: What a pong!

▶ The Doctor, Zoe and Jamie detect a terrible smell when they step out of the TARDIS in *The Krotons*. They later learn that the cause is hydrogen telluride, which Zoe describes as "the worst smell in the world". Hydrogen telluride is a hydride of tellurium, from which the Krotons' Dynotrope is made. It has a chemical formula of H_2Te and can smell like rotting garlic or leeks.



Below:

The Doctor has stepped in something unpleasant.



Right:

Abu Gond is about to meet his end.



end of the season's run around April/May 1969. Dicks could work on the serial with Holmes as a pet project in a reasonably leisurely manner.

As it turned out, Holmes worked quickly on his scripts. The first two instalments of *The Space-Trap* were delivered on Thursday 18 July. In the first script, Selris is described as 'the leader of the Gonds, a man in his Fifties'; as the story opens, he is described as taking a crystal casket from behind the panel, placing it reverentially on a lectern. Vana, one of the chosen students, is 'an extremely pretty girl among the group of young hopefuls', who reacts to being made a companion 'as though she has just won the Miss Universe contest'. Selris' deputy, Avrik, had been renamed Eelek, described as 'a thickset man', while Beta was 'a young Gond scientist, clever faced but myopic and slightly built'. When Selris spoke of 'silver men' who arrived from the sky, Zoe originally exclaimed: "Could it be the Cybermen?"

Holmes described the Gond settlement as 'a city in a verdant valley. Its buildings are tall and slender, a tracery of spires and elegant walkways,' while indicating that the machine inhabited by the Krotons was originally called the Dynotron and 'can

be visualised as a gigantic doughnut'. The teaching machines in the Learning Hall were 'rather like large electric washers with circular cathode screens in front and a panel of switches and dials over the top. Each machine has built-in seating for two with helmet-type headsets on flexible arms above the seats.' Inside the Kroton ship, events in the Hall were watched by 'a thing like a large hand camera - with a lens on one face - [which] slides out of the computer bank on a telescopic arm'; as the image of the Doctor was composed, this was described as 'a rather crude composite like a poster painting of an identikit picture, as the old opening credits sequence'.

Silver hand

Inside the vessel, the device which studied the Doctor was described in Episode One: 'The black box swings and focuses its lens on a disc beside the computer panel. The disc glows and a lever beside it moves as though this is an automatic signal.' In Episode Two, when the Doctor and Zoe discuss the fact that the machine has a root system, there was additional dialogue; Zoe recalls that on Earth there was a plant called a Venus flytrap, which captures insects and sucks the life from them - something that the Doctor finds a horrid thought. Zoe speculates that the machine requires mental energy as a form of food. The Doctor and Zoe enter the Dynotron and 'a transparent cylinder full of electronic apparatus rises through the floor just in front of them'. Then, the 'cylinder swings slowly back into its floor housing'. Later in Episode Four, 'Kroton Two moves a wheel. The intergalactic [sic] link rises from a well in the floor. It is an octagonal box with head sets connected to its four faces.' The Gond names, as given in the

stage directions, usually carried the 'gond' suffix (eg "Eelekgond"); Thara introduced himself as "Tharagond" in the script. The sequences with the dispersal jets at the Dynotron entrance were originally planned for videotape.

Holmes' second pair of scripts for *The Space Trap* was delivered on Monday 12 August. In the script for Episode Three, Eelek had dialogue that was later given to Axis - and he refers to Selris as a "palsied old fool" on two occasions. At one point, a third Gond councillor had also had dialogue during the episode, but this was redistributed to Eelek and Axis. In Episode Four, rather than using his handkerchief to bind Thara's leg, the Doctor gives Zoe some rope from his pocket. Eelek was more outspoken in his handing over of the travellers, saying, "I wanted to be rid of them! Why fight them if we can get what we want without bloodshed?" As the Doctor tries to free Jamie from beneath the jammed door, he mutters, "That means the power is either failing or... yes, that's it! The Krotons have cut their auxiliary power motors!"

Holmes' scripts contained several stage directions relating to the appearance and movements of the Krotons themselves. The Kroton warning heard in the Learning Hall was 'a harsh metallic voice', later identified

as the voice of Kroton One. As the Krotons started to form from the slurry, 'The pattern of dots has now solidified into a recognisable humanoid shape, lying supine inside the tank. The body moves as though awakening... a silver hand and arm, covered in metal pyrites, comes out of the liquid. Kroton One is climbing shakily out of the tank. It is big, silver, and has a scabrous, crystalline surface... it gropes for one of the tank pipes and clips it into a socket at its waist. Immediately the Kroton seems to become alert.'

Tonal backgrounds

The two Krotons are identified as Kroton One (the Commander) and Kroton Two throughout the scripts; they have 'flat, deep voices' and Jamie is gripped by the 'iron arm of Kroton Two', which 'pincers his shoulder'. When venturing outside the Dynotrope, Kroton Two 'unclips the feed-pipe. In its place he clips on a portable cylinder. There is just a suggestion of reluctance in this. He moves massively out of the control room, collecting a laser carbine from a rack as he passes'; the Kroton carries the carbine under one arm. When Jamie attempts to use a laser carbine on Kroton One, 'There is a roar like a flamethrower in action. A gout of white hot energy envelops the Kroton.' However, 'An iron hand tears the weapon from him. The Kroton crushes it & drops the fragments. Then the Kroton picks up Jamie in both hands & flings him with cruel force to the floor.' Nowhere in the scripts was it mentioned that the Krotons' heads could spin (which they are seen to do in Episode Three and Four) - and in the closing scenes there is a reference to the Krotons wearing headsets. Sharples had also been working on his scripts - and on Tuesday 27 August,

Left:

Vana is in a catatonic trance after her ordeal in the Krotons' machine.





Above: A Kroton fires on the TARDIS – filmed on location but eventually realised in the studio.

Connections: In their element

▶ The Doctor deduces that the Krotons “have a life system based on tellurium”. Tellurium is a chemical element which is a brittle, mildly toxic, rare, silver-white metalloid. It has the symbol ‘Te’ and is number 52 on the periodic table. It was discovered in 1782 by Franz-Joseph Müller von Reichenstein. It was named in 1798 by Martin Heinrich Klaproth after *tellus*, which is the Latin word for ‘earth’.



Dicks accepted the first two episodes of *The Prison in Space*, requesting only minor rewrites. The same day, Dicks provisionally briefed Holmes that *Dr Who and the Space-Trap* might be used in a slot towards the end of the current season; meanwhile, Sharples continued on *The*

Prison in Space; Episode Three was delivered on Thursday 5 September, which was the same day that Hines’ departure from the series was announced in the *Daily Mail*. Sharples’ final script was then delivered on Tuesday 10 September.

The director assigned to *The Prison in Space* was David Maloney, who had directed his first *Doctor Who* serial, *The Mind Robber*, a few months earlier. The main designer on the serial was Raymond London, who had designed *The War Machines* in 1966, and was to have designed the abandoned serial *The Imps* later the same year. As usual, make-up and costumes were to be handled by Sylvia

James and Bobi Bartlett respectively. Most of the visual effects were contracted out to the Southall-based firm Trading Post, run by Bill King; King had created special props for the show for several years, and had just handled all the visual effects on *The Wheel in Space* [1968 – see Volume 12] and *The Invasion*. To save money, Maloney opted not to commission a specially composed score nor to use library music for the serial. Instead, he asked Brian Hodgson of the BBC Radiophonic Workshop to create ‘tonal backgrounds’ along with the sound effects. Hodgson undertook this assignment from October 1968 and created 25 bands of specially created sound under the title *Dr Who and the Krotons*.

Maloney joined the project at the start of September as the scripts were delivered, but he was unhappy with Sharples’ work. This dissatisfaction was shared by other members of the production team. Although Dicks attempted to help out with any necessary modifications, there was soon a feeling that *The Prison in Space* was a doomed project. Meanwhile, the show’s star Patrick Troughton had been upset by the thought of his close friend and co-star leaving the series, and asked the young

actor to reconsider, suggesting that he could stay on into 1969 whereupon they could depart together. Furthermore, Hines' father had recently died, which left Frazer as the main breadwinner for the family – and unable to turn down the security of a BBC contract.

Stalemate situation

A week passed after the delivery of the scripts before Sharples attended a planning meeting with Bryant, Dicks, Sherwin and Maloney. It was at this stage that Sharples was informed that some sweeping changes to his scripts would be needed; Hines had now decided to renew his contract, so Jamie was not leaving. Consequently, Nik would not be required. Sharples agreed to the rewrites, but informed Dicks that he would need to be paid an extra rewrite fee.

During September, Sharples rewrote *The Prison in Space* to exclude Nik. The first two scripts were delivered to the BBC, and Dicks requested some changes; Sharples reluctantly agreed to undertake this additional work for the production team. The rewrites on the final two episodes were more extensive. Episode Three was delivered – and Sharples was working on Episode Four when he received a telephone call from Dicks, informing him that the production team required changes to Episode Three, and indeed the rewritten Episode Two. As September drew to a close, Sharples became intolerant of the continual rewrites and ceased work on the script, forcing its postponement.

With a stalemate situation developing over *The Prison in Space*, Dicks informed Maloney that if he wished to abandon the script – despite the fact that some initial casting had been done, and actor

Barrie Gosney had been contracted – then there was a useable four-part story in the cupboard in the form of *The Space-Trap*. Maloney asked to see this; although the script was still not entirely to his liking, it was far more practical than *The Prison in Space*. If necessary, *The Space-Trap* could be brought forward. Meanwhile, on Thursday 26 September, Troughton was offered a contract for another 22 episodes taking him through into 1969.

The situation with Sharples grew steadily worse. After all the changes of direction requested by the BBC, Sharples outlined the issues surrounding *The Prison in Space* in a letter to his agents and the BBC on Thursday 3 October; to his mind, the storyline had been commissioned, delivered and accepted without problems and the BBC was now changing the goal posts. Since the stalemate could not be quickly resolved, on Monday 7 October the *Doctor Who* production team formally moved *The Space-Trap* forward into a later production slot. Hines' new contract, for the subsequent serial, was issued on Wednesday 9 October. As it transpired, *The Krotons* would be one of Hines' least favourite stories; he felt the finished result looked cheap and rushed.

Below:
Zoe takes the
Krotons' test.



Connections: Out of harm's way

► The TARDIS is able to avoid the Krotons' attempt to destroy it by automatically relocating itself. The Doctor explains that this was due to him remembering, for once, to set the Hostile Action Displacement

System, one of the TARDIS defence mechanisms.



On Tuesday 15 October, Bryant formally abandoned *The Prison in Space*. Dick Sharples did not submit any further storylines to *Doctor Who*, but continued to work extensively with sitcoms such as *A Little Bit of Wisdom*, *In Loving Memory*, *Hallelujah!* and *Farrington of the FO*. Maloney and Dicks set to work on the scripts for *The Space-Trap*, making modifications to prepare them for production; one of Maloney's additions was the Doctor's use of a self-raising umbrella,

which had just come on the market, in Episode One. On Thursday 17 October, Wendy Padbury was contracted as Zoe on this serial as well as the following two. With his first commission now entering production, Holmes submitted another possible storyline – *The Aliens in the Blood* – commenting: 'I don't think the title has enough "zing" for *Doctor Who*.' On Wednesday 30 October, *The Space-Trap* was formally renamed *Doctor Who and the Krotons*; and the situation with *The Prison in Space* was resolved with

payments negotiated for the abandoned script.

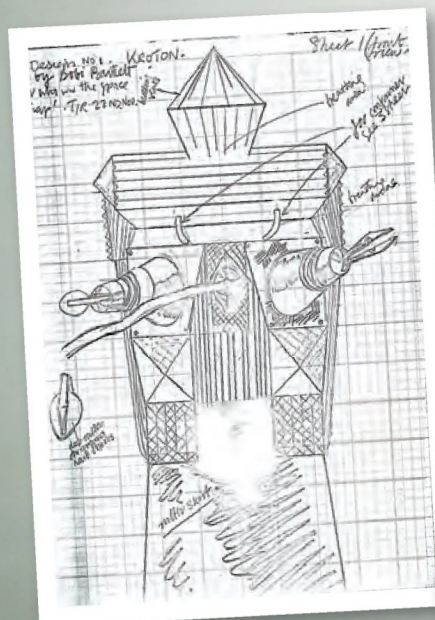
Unconvincing

The Krotons were designed by costume supervisor Bobi Bartlett, who based their shape on the notion of a giant crystalline structure; although the final design looked more like a robot than the 'crystal men' envisaged by Holmes. Bartlett was delighted with her concepts, notably the fact that the rotating heads (which were not suggested in Holmes' scripts) had no faces. At one point it was planned that the Krotons would glide along on rails – but then the script called for one of them to move across rough terrain which led to the idea of a 'hover skirt' to be added. The two Kroton costumes were rapidly made by Jack Lovell Ltd, a freelance specialist prop-building firm; they were constructed in fibreglass with Perspex headpieces fabricated by a firm which made racing cars. There were hidden breathing slats at the front of the costume, and extra ventilation holes in the head. Unfortunately, the two Krotons were made to the wrong scale – and they ended up larger than Bartlett had envisaged; the crystalline body did not go down to the floor, and an unconvincing rubber skirt was added to hide the legs of the operator. "I remember clearly the monster being an original sketch of the costume designer

and not at all what Robert Holmes had expected," recalled Maloney in the fanzine *The Doctor Who Review*. "He wasn't too pleased with the final result and neither was I. We had produced a monster that was too complex and couldn't do all that the story called for. The design was too ambitious and we weren't experienced enough in this area." Maloney made various alterations to the camera scripts to take the monsters' lack of mobility into account. ■

Below:

Bobi Bartlett's design drawings for the Krotons.



Production

Following a final recce by David Maloney on the afternoon of Saturday 9 November, location filming for *The Krotons* took place around Malvern in Worcestershire over Sunday 10 and Monday 11 with the crew based at the Foley Arms, a local Georgian coaching inn. Shooting mainly on 16mm film (with

zoom shots on a 35mm silent camera), these two days involved the regular cast – and because of the new production schedules introduced by Bryant, this was the first serial not to have its filming scheduled around the recording of the previous serial. From now on there would be a complete week of filming allocated to each story before studio rehearsals

began. The autumn weather plagued the crew with a light drizzle over the two days for the shooting on the mica mountain. Filming on the first day was conducted at the Pyx Granite Quarry north of Malvern from 9am to 5.30pm, starting with the shots of the Kroton in the wasteland for Episode Three, including the many point-of-view shots seen on the monitor inside the Dynotrope – as the Dynotron was to be renamed – and the scene of the TARDIS (a model version) being attacked and dematerialising to reappear on a nearby cliff. The Kroton was operated by Miles Northover, who had previously been an uncredited extra in *The Invasion*, and a photocall was held for the series' latest monster which had now completed location work. Shooting continued on the full size TARDIS' arrival and the crew emerging, plus the discovery of the mica (during which Troughton hummed the tune of the English folk song

Below:

The Doctor prepares to poke Zoe in the eye.

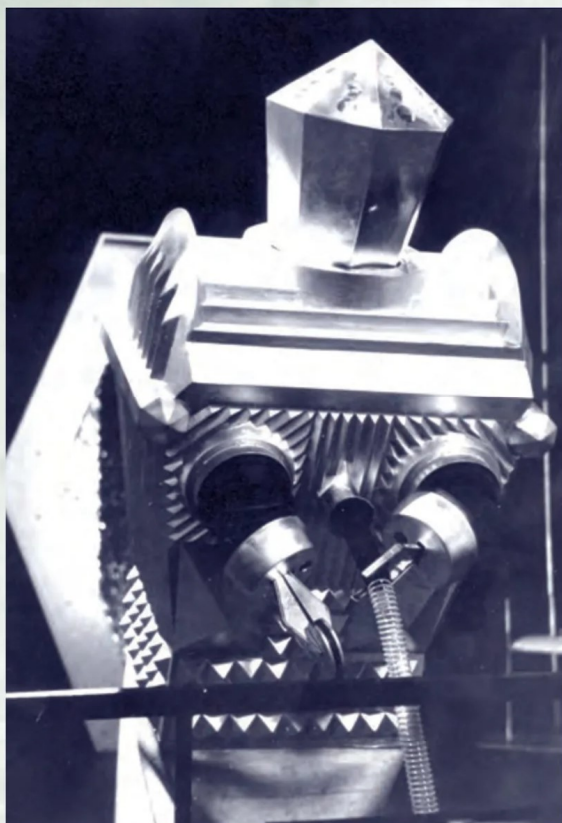


The Lincolnshire Poacher) and the model shot showing the Gond city. Shots of the Doctor and Zoe returning to the TARDIS and fleeing from the Dynotrope were also shot to appear on the Kroton scanner, and for the disorientated Kroton's view of the TARDIS in Episode Three and establishing shots of the wasteland for Episode One.

Special animation

The crew travelled to the south of Malvern on Monday 11 November to film at the West of England Quarry from 9am to 5.30pm. The sequences completed showed the Doctor and Zoe running from the Dynotrope in Episode Two, the pair approaching the TARDIS in Episode Two, the dialogue sequence outside the TARDIS in Episode One and Jamie descending to the Dynotrope later in the same scene, and finally shots of the disorientated Kroton's perspective for Episode Three. The cast and crew travelled back to London on the Monday night.

Tuesday 12 to Friday 15 November were then dedicated to filming on Stage 3A/B at the BBC's Television Film Studios at Ealing with shooting from 9.30am each day. On the first day (the same day that promotional material for *The Krotons* was issued) Terence Brown – playing Abugond – filmed sequences at the machine exit for his dispersion in Episode One. Dry ice was used for the dispersion jets, and the nozzles emerged through cake tins set into either side of the exit hatch. After this, all the inserts with the hose which emerged from the Dynotrope to attack the Doctor in the learning hall across Episodes One and Two were filmed. The hose was a prop supplied and operated by Chimera, a puppetry company based in Berkhamsted, and its Gond victim was played by extra Barry Ashton.



The regular cast returned on Wednesday 13 to film the Doctor and Zoe being processed inside the Machine Control Room in Episode Two, with Maloney employing a fish-eye lens to distort the image. Catherine wheels were filmed for superimposition at various points in the serial, as well as shots of the Doctor and Zoe and later Kroton Two leaving the Machine in Episodes Two and Three. The last sequence of the day showed Jamie opening fire on the Kroton in Episode Three.

Only Northover as Kroton Two was needed on Thursday 14 when all the material of the bubbling tank was shot for Episode Two along with the Kroton advancing on Jamie in Episode Three and the demise of the Krotons in Episode Four. For these final shots, a polystyrene Kroton head was sprayed with acetone to make it melt. Friday 15 then required no

cast, the film shots including the planet's twin suns for Episode One, various smoke loop overlays, the dissolving machine wall in Episode Two, the cracking of the roof bridging Episodes Three and Four, and then the damaged and melting polystyrene Dynotrope seen in Episode Four. In addition, the BBC graphics department provided four pieces of special animation created by Janet Pimlott; the first of these was an animated 'X' that appeared on the Dynotrope control screen, along with three equations to be shown on the teaching machine as Zoe and the Doctor take the test. All film sequences were then edited between 16 and 18 November.

Rehearsals for the studio recording began at St Helen's Church Hall in West London on Monday 18 November. The guest actors for the serial included James Cairncross as Beta, James Copeland as Selris, Philip Madoc as Eelek, and Gilbert Wynne as Thara. Cairncross had been in *Doctor Who* before, starring as Lemaitre in *The Reign of Terror* [1964 – see Volume 3]. Copeland was a Scottish writer/actor, best-known for his work on *Doctor Finlay's Casebook*. Madoc was an established character actor from many television series and had appeared in the 1966 *Doctor Who* film *Daleks' – Invasion Earth 2150AD*. Wynne had recently left the BBC police series *Softly, Softly* in which he had found fame as Detective-Constable Dwyer. Also appearing as Axus was actor/writer Richard Ireson, who had played various small roles in *The Mind Robber* some months earlier. The Kroton voice for Episode

Left:

A Kroton checks its chemical supply.

Connections: Gond but not forgotten

▶ The unnamed planet of the Gonds has twin suns and although the Doctor believes its gravity to be "quite normal" he says that the architecture of the buildings is more typical of low gravity planets. Zoe suggests that they may have an Inca influence, referring to the Inca Empire of South America, notable for its distinctive monuments and structures.



Right:

The Doctor and his companions listen to the voice of the Krotons in the learning hall.



One was pre-recorded by Roy Skelton on Wednesday 20 November. Skelton, a regular monster voice artiste on *Doctor Who* since *The Ark* [1966 – see Volume 7], based the strident tones on those of a South African Boer War Sergeant.

The first episode of *The Krotons* was film recorded directly onto 35mm film, rather than being taped on 625-line videotape as with the remaining episodes; all four instalments were made between 8.30pm and 10.00pm in the evening at Studio D Lime Grove over four Fridays from 22 November. Most of the opening captions for the serial listing title, author and episode number were shown over the opening title sequence film, although the 'Episode One' caption on the first episode appeared over a shot of the hatch in the machine wall opening. Maloney scheduled a recording run-on to switch the Doctor's umbrella for a tattered replica after the activation of the dispersal jets,

and there was then another break for the cast members to move from the exit hatch to Selris' House. In the Machine Control Room, a monitor screen showed animated film of the 'X' forming as well as the output of the camera on the learning hall set and a caption graphic of the Doctor. Although the hose that attacked the Doctor was on film, the rest of the sequence showing those in the learning hall was done in studio, with various shots from the hose's point of view as it closed in on the Doctor. The closing credits for the serial rolled against a black background.

As rehearsals got underway for Episode Two, Northover rejoined the cast as Kroton Two, while Kroton One was operated by Robert Grant, who requested to be credited on the show as 'Robert La'Bassiere'. Episode Two was taped on Friday 29 November, with a photocall held earlier that day to get shots of the Doctor with Vana and of Zoe in the

learning hall. The instalment began with a newly enacted reprise (although using the same film of the hose) and there were various recording run-ons for the cast to move between sets. In comparison to the previous recording, where dummy props had been used for the learning machines, one dummy was now fitted with a monitor to show the specially animated equations set for the Doctor and Zoe. For the scenes of Vana reliving her experiences in the machine, film of the Catherine wheel was superimposed on the camera output; a similar technique was again used for Jamie's capture in the closing scene. Troughton ad-libbed the Doctor's "great jumping gobstoppers" exclamation as the bell sounded in the learning hall. Maloney avoided showing the Krotons in full until the end of the episode. The exit hatch set was not required in the episode, so two caption slide photos of it, with the hatch both open and closed, had been taken and were shown on the monitor in the machine control room. A new exit passage set was dressed with various elements, including items from *The Dominators* [1968 – see Volume 12] and a cannibalised Cyberman spaceship from *The Invasion*.

Episode Two was then edited on Sunday 1 December, after which rehearsals for Episode Three began. The instalment was recorded on Friday 6 December, the day before Padbury's 21st birthday. Some of the location film shot from the Kroton's

point-of-view was used more than once, and a photocaption of the TARDIS in the wasteland was used on the Dynotrope scanner. Towards the end of the episode, a single line of dialogue in the closing scenes was transferred to Beta from another Gond character, presumably to avoid casting an extra speaking part, so it appeared that Beta was actually in two places at once – in the underhall with Selris, and still back at his laboratory with Vana.

Paper costume

Episode Three was edited for transmission on Sunday 8 December; Maloney's team began rehearsals for the final episode the next day. Episode Four was recorded on Friday 13 December; for this instalment, Maloney superimposed smoke on scenes in the underhall to represent dust and debris created by the collapse of the roof. After the closing credits came a final caption slide: 'Next Week: Seeds of Death.' With recording completed, Padbury decided to keep her red-and-black PVC-paper costume; during production on the serial, this became torn and during the final instalment, Troughton at times placed his arm around Padbury to hide the rips. The shot of the TARDIS departing from the alien planet was the same film as its arrival in Episode One, but played backwards. Episode Four was edited on Sunday 15 December. ■

PRODUCTION

Sun 10 Nov 68 Pyx Granite Quarry, North Malvern Road, Malvern, Heref & Worcs (Wasteland)

Mon 11 Nov 68 West of England Quarry, Malvern, Heref & Worcs (Wasteland)

Tue 12 Nov 68 Ealing Film Studio: Stage

3A/B (Machine Exit/Learning Hall)

Wed 13 Nov 68 Ealing Film Studio: Stage 3A/B (Machine Control Room/Machine Exit)

Thu 14 Nov 68 Ealing Film Studio: Stage 3A/B (Tank/Machine Control Room)

Fri 15 Nov 68 Ealing Film Studio: Stage 3A/B (Models)

Fri 22 Nov 68 Lime Grove Studio D (Episode One)

Fri 29 Nov 68 Lime Grove Studio D (Episode Two)

Fri 6 Dec 68 Lime Grove Studio D (Episode Three)

Fri 13 Dec 68 Lime Grove Studio D (Episode Four)

Publicity



Right:

The Doctor shelters under his umbrella from the heat of two suns.

➤ Although *Radio Times* did not include an article to introduce *The Krotons*, a picture of Troughton in the TARDIS from *The Power of the Daleks* [1966 – see Volume 9] was used to illustrate

the programme billing for Episode Two. It was midway through the serial's run – on 7 January 1969 – that Troughton's departure from the series was announced.

Broadcast

► In London, LWT was screening *Land of the Giants* against *Doctor Who*; this American science-fiction import was also taken up by ATV and Southern from Saturday 11 January 1969. Prior to this, Southern had been showing *Joe 90* while ATV and Yorkshire were running *Tarzan*. Granada offered easy competition across the Christmas period with two Old Mother Riley films and then episodes of *Voyage to the Bottom of the Sea*.

► *The Krotons* came to the end of its original run on Saturday 18 January, and at 5.39pm was followed by a 43-second trailer for the following story, *The Seeds of Death* [1969 – see Volume 14], narrated by Richard Bebb. Troughton's imminent departure prompted pleas for him to stay from younger viewers on *Junior Points of View* on Wednesday 22 January, with one viewer saying that they liked the Krotons, though another felt that they looked silly. As it turned out, Episode One of *The Krotons* garnered an exceptionally high audience rating – the highest of Troughton's entire era as the Doctor – and the best appreciation score for the current series so far, though the audience fell in subsequent weeks to its usual level. An Audience Research Report for Episode One of *The Krotons* assessed the comments of 186 viewers, and confirmed that BBC1 had acquired a larger audience share than ITV. The report noted that generally, the audience had found the instalment

intriguing with a lot of children enjoying the show; other viewers however found it boring and repetitive and wanted to see historical adventures again. The production was found to be generally satisfactory although there was some criticism of the sets, costumes and acting; Troughton was found to be a bit too tongue-in-cheek with his portrayal, although his lead role was generally praised.

► On Monday 21 July 1969, the videotapes of Episodes Two to Four of *The Krotons* were cleared for wiping.

► BBC Enterprises offered *The Krotons* for sale abroad on 16mm film as late as 1974. Australia purchased the serial in March 1970 and broadcast it uncut with a 'G' rating; the serial was also repeated in January 1972. Singapore and Hong Kong took *The Krotons*



Left:
Vana recovers from her horrific experience in the Dynotrope.

Right:

Zoe sits her exam to join the Krotons.



around 1971; Gibraltar purchased the serial in 1972; and it was sold to Nigeria around 1974. In 1977, the BBC Film and Videotape Library held the 35mm film recording of Episode One, as well as 16mm film recordings of Episodes Two and Three; the British Film Institute held copies of all four episodes on 16mm film, and so the final instalment was returned to the BBC. The serial was reissued in early 1985, and was sold for screening for the first time to New Zealand, the United States and Canada.

- In 1981, *The Krotons* was the only full four-part Patrick Troughton story held by the BBC, so it was selected to be repeated as part of BBC2's *The Five Faces of Doctor Who*. The serial ran from

Monday to Thursday during one week in November and was heralded with a publicity shot of Troughton from *The Power of the Daleks* [1966 – see Volume 9] in *Radio Times*. The episodes were transmitted from their film prints, and captured on videotape during broadcast.

- During the 1980s *The Krotons* was syndicated in North America episodically and as a TV Movie of 86 minutes duration. New Zealand first screened the serial in April/May 1985 and it has since been repeated in June 1991 and August 2000. Australia screened the story again in February 1986. UK Gold screened the serial episodically and as a compilation since January 1993.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Episode One	Saturday 28 December 1968	5.15pm-5.40pm	BBC1	23'00"	9.0m (55th)	59
Episode Two	Saturday 4 January 1969	5.15pm-5.40pm	BBC1	23'03"	8.4m (54th)	57
Episode Three	Saturday 11 January 1969	5.15pm-5.40pm	BBC1	21'47"	7.5m (61st)	56
Episode Four	Saturday 18 January 1969	5.15pm-5.40pm	BBC1	22'39"	7.1m (68th)	55

REPEAT DETAILS

Episode One	Monday 9 November 1981	5.40pm-6.05pm	BBC2	22'56"	4.4m (12th) ¹	-
Episode Two	Tuesday 10 November 1981	5.40pm-6.00pm ²	BBC2	23'03"	4.6m (9th) ¹	-
Episode Three	Wednesday 11 November 1981	5.40pm-6.00pm ²	BBC2	21'51"	4.6m (9th) ¹	-
Episode Four	Thursday 12 November 1981	5.40pm-6.05pm	BBC2	22'42"	4.5m (11th) ¹	-

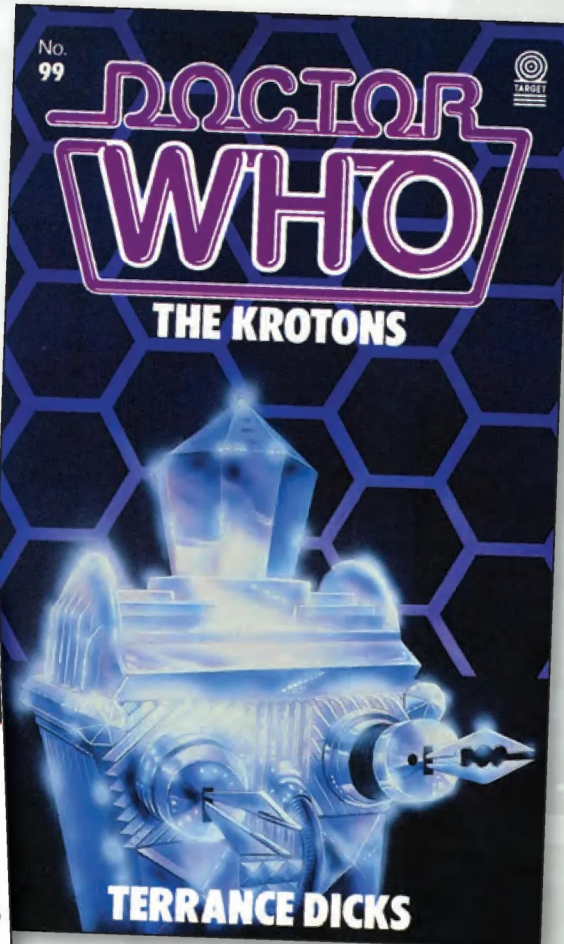
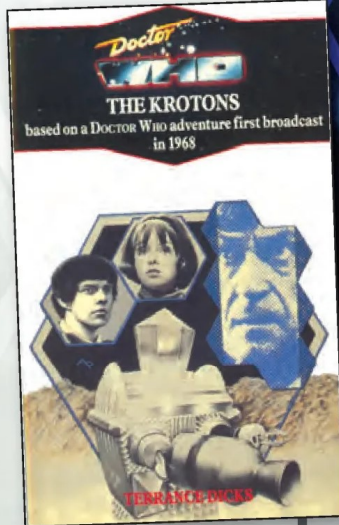
¹ Chart position in relation to BBC2 programmes only.

² Allocated 20-minute slot only.

Merchandise

Terrance Dicks novelised Holmes' scripts as *Doctor Who* – *The Krotons*, which was issued in hardback by WH Allen in June 1985 with a cover painting by Andrew Skilleter; the paperback edition followed in November 1985, as Book No 99 in the Target library. In September 1989, *The Krotons* was paired with Ian Marter's novelisation of *The Dominators* in a combined release from Star Books. The book was reissued in July 1991 with a cover by Alister Pearson to tie-in with the BBC Video of the serial, which had been released in February; this was taken from the videotapes of the 1981 broadcasts, with one small section of Episode Three slowed down to remove a jump in the film. In 2008, BBC Audiobooks released a double CD of *Doctor Who: The Krotons*, narrated by and containing an exclusive interview with Frazer Hines. An A4 print of Andrew Skilleter's cover to the Target novelisation of *The Krotons* was produced in 2011.

Hodgson's *Kroton Theme* was included on the BBC CD *Doctor Who: 30 Years at the Radiophonic Workshop* in July 1993, while music and effects from the serial appeared on the BBC CD *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years* released in May 2000. The



Left: Andrew Skilleter's cover for the novelisation of *The Krotons*, and (inset) Alister Pearson's cover for the 1991 reissue of the book.

CD *The Krotons* (Brian Hodgson and the BBC Radiophonic Workshop) was issued by Silva Screen in 2013. Silva Screen released *The 50th Anniversary Collection*, a four-disc CD digipac, in December 2013. In 2014 Silva Screen released *Doctor Who: The TARDIS Edition*, an 11-disc box set of music from *Doctor Who*, including music from *The Krotons*.

Jondar manufactured a phone card with images from the serial in 1995, and Harlequin Miniatures issued unarmed and armed Krotons in 1998 and 1999 respectively. A range of detailed busts of a variety of *Doctor Who* characters was

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Right:

The VHS cover and (far right) the DVD.



manufactured by Neil Sims Productions in 2008. A Kroton was among their releases.

The Krotons was released on DVD by 2|entertain in July 2012. It contained the following special features:

- ▶ **Commentary** – with cast members Philip Madoc (Eelek), Gilbert Wynne (Thara), Richard Ireson (Axus), production team Bobi Bartlett (costumes), Sylvia James (make-up), David Tilley (assistant floor manager), and Brian Hodgson (special sound), plus moderation by Toby Hadoke
- ▶ **Second Time Around** – a retrospective on the Troughton era, with contributions from Anneke Wills, Deborah Watling, Wendy Padbury, Frazer

Right:

The Krotons returned to face the Sixth Doctor in the audio drama *Return of the Krotons*.



Hines, Derrick Sherwin, Terrance Dicks, Victor Pemberton, Christopher Barry, Robert Shearman and Gary Russell

- ▶ **Doctor Who Stories** – Frazer Hines – part one of an in-depth interview with the actor
- ▶ **The Doctor's Strange Love** – a look back at the story with writers Joseph Lidster and Simon Guerrier
- ▶ **Radio Times Listings**
- ▶ **Programme Subtitles**
- ▶ **Production Information Subtitles**
- ▶ **Photo Gallery**
- ▶ **Coming Soon Trailer**

The Krotons were featured in Laurence Miles' 1997 Eighth Doctor BBC *Doctor Who* novel, *Alien Bodies*. The Krotons were the principal enemy in the audio



drama *Return of the Krotons* which featured Philip Madoc, who was in the cast of the original TV serial, although here playing a different role. The production was released on CD and for download by Big Finish in December 2009. ■

Cast and credits

CAST

Patrick Troughton Dr Who
Frazer Hines Jamie
Wendy Padbury Zoe
 with
James Cairncross Beta [1,3-4]
James Copeland Selris
Philip Madoc Eelek [1,3-4]
Gilbert Wynne Thara
 and
Terence Brown Abu [1]
Madeleine Mills Vana
Richard Ireson Axus [1,3-4]
Bronson Shaw Student [1]
Maurice Selwyn Custodian [1]
Roy Skelton Kroton Voice [1-4]
Robert La'Bassiere, Miles Northover Krotons [2-4]
Patrick Tull Kroton Voice [2-4]

UNCREDITED

Robin Scott, Peter Rann, David Melbourne, Nick Rutter, Robert Hayward, Mark Johnson, Reg Nardi, Keith Ashton, Ronnie Chance, Roger Charles, Alex Hood, Justine Elliott, Patricia Matthews, Wendy Wilson, Sylvia Steele, Tony Starr Gonds

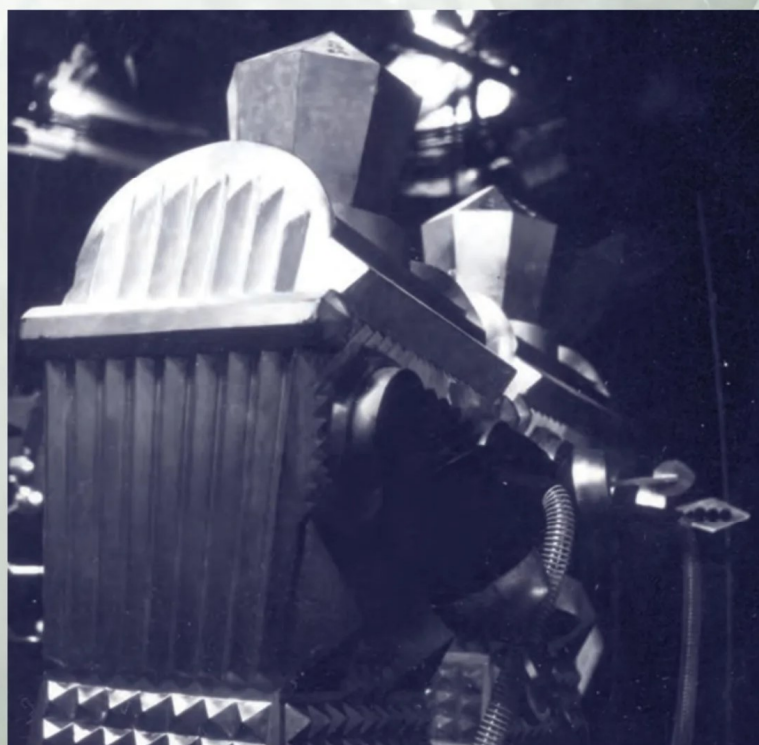
CREDITS

Written by Robert Holmes
 Title Music by Ron Grainer
 and the BBC Radiophonic Workshop
 Special Sound by Brian Hodgson,
 BBC Radiophonic Workshop¹
 Special Effects Designed by Bill King (Trading Post)¹
 Costumes: Bobi Bartlett [1,4]
 Make-Up: Sylvia James¹
 Lighting: Howard T King¹
 Sound: John Holmes¹
 Film Cameraman: Alan Jonas¹
 Film Editor: Martyn Day¹
 Script Editor: Terrance Dicks
 Designer: Raymond London
 Producer: Peter Bryant
 Directed by David Maloney

¹ Credited on Episode Four only

Below:

The Krotons
 in their
 Dynotrope.



Profile

ROBERT HOLMES

Writer/Script editor

Robert Colin Holmes was born 2 April 1926 in Hertfordshire and by 1944, aged 18, was fighting with the Queen's Own Cameron Highlanders in Burma. The youngest soldier ever to become a commissioned officer, he'd lied about his age to join up.

After WWII Holmes joined the police, graduating top of his year from Hendon Police College. He served at Bow Street Station, London.

Attending court appearances, Holmes became fascinated by the work of court reporters. Teaching himself shorthand, he resigned the force to become a journalist, working for various newspapers and for the Press Association.

Moving into writing short stories for magazines, he became the final editor of *John Bull* before its closure in 1960. With

the magazine industry contracting under pressure from television, Holmes turned to this new storytelling medium.

After sending sample scripts to various TV companies, his first TV engagement was in September 1959 as story editor on *Knight Errant*, Granada's private detective agency drama, also writing seven episodes during 1960/1 and salvaging several unworkable scripts, with three more episodes going out under his pen-name William Hood.

Holmes' career soon blossomed with numerous credits for ITV franchise ATV including *Harpers West One* (1961/2), *Family Solicitor* (1961), and *Deadline Midnight* (1961). He provided more than 50 episodes of ATV's medical melodrama *Emergency – Ward 10* between June 1962 and December 1963 (four more *Ward 10* episodes would come in 1965 from 'William Hood').

A BBC commission was several episodes of *Dr Finlay's Casebook* in 1964/5 but most work was for ITV contractors, including episodes of Rediffusion police show *No Hiding Place* from 1965-7 and ABC's sardonic private eye series *Public Eye* from 1965-8. ABC's body-snatching serial *Undermind* (1965) brought Holmes' first science-fiction credit; it was created by Robert Banks Stewart, whom Holmes had previously commissioned for *Knight Errant*. The pair would often counter-commission each other in subsequent years. Almost immediately Holmes was writing another science-fiction storyline, this time for quickie B-movie *Invasion* (1965) whose cottage hospital setting would later crop up in Holmes' *Doctor Who* tale *Spearhead from Space* [1970 – see Volume 15].

More earthbound fare followed, however, including business espionage drama *Intrigue* (1966), offbeat crime show *Mr Rose* (1967-68), *The Saint* (1968) and over

Below:

Robert Holmes (centre) with director Christopher Barry (left) and writer Terrance Dicks (right).



**Left:**

Robert Holmes is widely regarded as one of the best *Doctor Who* writers.

a dozen episodes of soap *Market in Honey Lane* (1967-69).

In 1965 Holmes had submitted a science-fiction serial storyline *The Space Trap* to the BBC, but with such serials no longer being made it was suggested he try *Doctor Who*. Duly he sent it to script editor Donald Tosh but it was not picked up.

In 1968 Holmes unearthed the script in a house move and resubmitted it to the *Doctor Who* office. The serviceable *The Krotons* would become Holmes' *Who* début. A subsequent storyline *The Aliens in the Blood* was rejected but his next script, *The Space Pirates* [1969 – see Volume 14] was commissioned within months. This introduced a comic edge to Holmes' work and his eccentric old time spacer Milo Clancey would be a pointer to many future Holmes characters.

Holmes explained his comedic bent to *Doctor Who Magazine's* Gary Russell in 1985; "Well I think I'm not a serious writer. I like to get some fun out of what I'm writing. If I'm sitting at my typewriter and something makes me laugh then I think 'well I'll try that' and I use it."

Holmes still contributed non-science-fiction work elsewhere including *The Inside Man* (1969), *Fraud Squad* (1969/70) and a single play *The Prank* to ATV anthology *Happy Ever After* (1969).

The more adult Jon Pertwee era of *Doctor Who* allowed Holmes to introduce a harder edge into his work. Pertwee's début *Spearhead from Space* [1970 – see Volume 15] had Auton shop dummies smashing through windows to massacre shoppers, while sequel *Terror of the Autons* featuring Autons disguised as friendly policemen and a killer troll doll brought complaints.

The less contentious *Carnival of Monsters* [1973 – see Volume 19] showcased satirical wit while *The Time Warrior* [1973/4 – see Volume 20] introduced both the Sontarans and new companion Sarah Jane Smith, while mentioning Gallifrey by name for the first time.

Other wide-ranging work during the early 1970s included spy series *Spyder's Web* (1971) and courtroom drama *The Trial* (1971). Fantasy included a 1971 episode of *Doomwatch* and supernatural compendium *Dead of Night* (1972) with his episode *Return Flight* about a ghostly aircraft. In an action vein were episodes of *Warship*, *The Regiment* and *Spy Trap* (all 1973). 1974 brought contributions to *Dixon of Dock Green* and soap *General Hospital*.

From late 1973, Holmes found himself shadowing Terrance Dicks as *Doctor Who* script editor. Holmes later recalled his side of events to Gary Russell: "What that really meant was that... Terrance came in twice a week, poked his head round the door and

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Right:
Holmes' *The
Talons of
Weng-Chiang*.

asked 'how are you doing? The aspirins are in the top right-hand drawer!' and cleared off again!"

New producer Philip Hinchcliffe aimed to extend the adult viewership and Holmes found he was able to 'darken things up a little'. Hinchcliffe recalled Holmes putting his aims more bluntly: "Let's scare the little buggers to death!"

Holmes had a clear new direction: "I thought it was over cluttered with characters – all the UNIT people – and I wanted to get it back into space because it had been stuck on Earth for such a long time," he told Gary Russell. "I also wanted to toughen it, try to make it more adult – to widen the audience and incorporate the mums and dads, who previously just sat their children down to watch it."

As Hinchcliffe told author Adrian Rigelsford in 1995; "We became a really good creative team... It was a total, 100% collaboration with Bob Holmes, right from the planning of each season through to the structuring of the plots for every story."

The pair would spend a couple of weeks ahead of each season devising story concepts. Holmes recalled their proactive

Below:
Tom Baker
and Elisabeth
Sladen in *The
Ark in Space* -
rewritten
by Holmes.



approach: "Philip and I used to sit around and think up ideas and then try and get the right sort of writer who could execute them. We didn't just wait for scripts to come in – I don't think on a show like that you can do that."

Dissatisfied with initially old-fashioned scripts from veteran writers, Hinchcliffe charged Holmes with working up "page One rewrites", taking the starter concept and beginning afresh. Body horror classic *The Ark in Space* [1975 – see Volume 22] was credited to Holmes after throwing out a John Lucarotti script with a similar premise. As Holmes later rationalised; "Wherever possible I tried to keep the original writer's name on the credits – unless it was 100% me." On *Revenge of the Cybermen* [1975 – see Volume 23] he toughened up a Gerry Davis outline, although Davis kept his credit.

The chilling *Pyramids of Mars* [1975 – see Volume 24] was another ground-up rewrite (with a final credit going to 'Stephen Harris'). *The Brain of Morbius* [1976 – see Volume 24] had to be reworked after Hinchcliffe decided the robot of Terrance Dicks' original storyline could not be convincingly achieved. Dicks returned from holiday to find his script drastically altered and furiously suggested Holmes put it out "under some sort of bland

pseudonym.” Dicks laughed when the story ended up credited to one ‘Robin Bland’.

Holmes was bluntly unapologetic for these ruthless rewrites: “This was purely because of the way we were trying to introduce these radical changes. I know that some of the writers took great offence to what was done, but the success of the programme had to be a priority... So I’m afraid to say that it was inevitable that there would be casualties along the way.”

Bidding to terrify the audience, Holmes often utilised central concepts from classic horror movies. “The kind of people who spotted that were the ones that the joke was aimed at. The ones that didn’t see through it didn’t know, so nothing was really spoilt for them.”

Holmes’ own original story *The Deadly Assassin* [1976 – see Volume 26] explored Holmes’ idea that the supposedly omnipotent Time Lords were flawed, devious and corrupt.

Holmes’ last script for Hinchcliffe, *The Talons of Weng-Chiang* [1977 – see Volume 26] was written when a Robert Banks Stewart treatment fell through. As Holmes admitted he was “a fan of that *fictional* Victorian period, with fog, gas lamps, hansom cabs, music halls,” with all the clichés gloriously rehashed and inverted here.

Hinchcliffe was now moved onto pastures new but Holmes remained for four more months to help new producer Graham Williams bed in. Tax satire *The Sun Makers* [1977 – see Volume 27] was borne out of Holmes’ frustration in filling out his tax return.

Holmes’ spell as script editor was dogged by accusations of horror, violence and sadism. *Daily Express* columnist Jean Rook took Holmes to task in February 1977, complaining her six-year-old son could no longer bear to watch. “Of course it’s no

longer a children’s programme.” Holmes countered, “Parents would be terribly irresponsible to leave a six-year-old to watch it alone. It’s geared to the intelligent 14-year-old and I wouldn’t let any child under ten see it.”

On leaving *Who* Holmes and Hinchcliffe concocted a “sort of *Quatermass*-type series” called *Litvin 40* but it failed to materialise.

Now freelance, Holmes contributed two stories to Season 16, *The Ribos Operation* [1978 – see Volume 28] and *The Power of Kroll* [1978/9 – see Volume 30]. There was more science-fiction with 1978 schools play for *Scene* entitled *The Future* providing speculative views of life in 2000. And although Holmes turned down David Maloney’s invite to script edit *Blake’s 7* he nonetheless wrote four episodes between 1979-81.

Holmes also worked for ITV company Thames, becoming story editor on suspense anthology *Armchair Thriller* between 1979 and 1980 and writing for children’s series *Jukes of Piccadilly* (1980) created by Robert Banks Stewart.

Banks Stewart had also devised BBC private eye series *Shoestring* and engaged Holmes to script edit half of its second

Below:

Holmes wrote thinly disguised tax satire, *The Sun Makers*.



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Right:

Sharaz Jek, one of the villains in the ever-popular *The Caves of Androzani*.

season in 1980. Typically, 'William Hood' also provided two scripts.

In a more fantastical vein, Holmes adapted David Wiltshire's science-fiction novel *The Child of the Vodyanoi* as 4-part thriller *The Nightmare Man* for BBC1 (1981), and also provided two episodes of HTV's children's time travel serial *Into the Labyrinth*.

Crime-writing included an episode of police series *Juliet Bravo* in 1982 and three episodes of Robert Banks Stewart's new Jersey-based detective series *Bergerac* from 1983, both for the BBC.

Like the salmon returning home to spawn, almost all of Holmes' final credits came on *Doctor Who*. Then-script editor Eric Saward and unofficial continuity consultant Ian Levine both lobbied producer John Nathan-Turner to have Holmes write 20th Anniversary Special *The Five Doctors* [1983 – see Volume 37] but Holmes grew frustrated by the chopping and changing shopping list of elements demanded by Nathan-Turner and politely declined to continue.

Nathan-Turner was unenthusiastic when Saward commissioned another story from Holmes, Levine distinctly remembering

Below:

The Nightmare Man was adapted for television by Holmes from a novel by David Wiltshire.



the producer ranting; "I'm not having that ungrateful old toot back on my show!"

As Saward later admitted, Holmes could be, "grouchy, difficult, a little bit arrogant," but he believed the writer could come up trumps if left to write without 'shopping lists'. The resulting *The Caves of Androzani* [1984 – see Volume 39] has won countless fan polls ever since.

Sadly his follow-up *The Two Doctors* [1985 – see Volume 41] was hampered by prescriptive dictates and various mooted overseas locations. Holmes' next script similarly suffered, having been instructed to the story in Singapore and include the Autons, the Master and/or the Rani but the outline was abandoned when the series was put on hiatus in 1985.

Although Holmes' last TV credit (posthumously) was his third *Bergerac* shown January 1987, fittingly his final work was *Doctor Who*. Having supplied the opening four episodes and Part Thirteen of the 14-part saga *The Trial of a Time Lord*, Holmes took seriously ill with a chronic liver complaint brought on by Hepatitis A contracted from eating raw shellfish. Holmes died on 24 May 1986 before Part Fourteen could be completed.

It was a tragic end to a brilliant *Doctor Who* career that had seen Holmes write around 16 stories and something like 70 episodes, initiating or incubating countless more. ■

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DOCTOR WHO

THE COMPLETE HISTORY

STORIES 45-47

THE MIND ROBBER

In a bid to escape disaster, the Doctor propels the TARDIS into the Land of Fiction. There he, Zoe and Jamie meet characters from myth, legend and literature who are all being manipulated by the mysterious Master.

THE INVASION

The TARDIS lands on late twentieth-century Earth. There, the Doctor, Zoe and Jamie discover that Tobias Vaughn, the sinister head of the global International Electromatics organisation, is in league with the Cybermen, who are poised to launch a full-scale invasion.

THE KROTONS

The Doctor, Jamie and Zoe encounter the Gonds, who have been unwittingly sacrificing their most gifted offspring to the Krotons for generations. The Doctor is determined to expose the truth and free the Gonds from the tyranny of their unseen masters.

